VOGUE

PARIS
COLLECTIONS
FULL REPORT

AMERICAN
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COLLECTIONS
NEW STARS



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September 1, 1950
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Connie

LO-HEELERS

So fashionable, so comfortable you'll never want to take them off!

Connie Lo-Heelers have a special chic, an informal gaiety that gladdens your every costume. Note their fine workmanship, their beautiful leathers, their rich and autumn-y colors!

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OTTO FENN



Royal Pastel Mink

The Mink mutation with silvery-mauve undertones—made in our own workrooms into a magnificent full-length coat. Beautiful bounty—the deep-sweep collar, magnum cuffs that reach up to here or down to there.

(Napoleon IIIrd chairs from our Antiques Salon)

BERGDORF GOODMAN

5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



"of san francisco"
city of sophisticates
and superlatives

Lilli Ann

of san francisco

...does the most elegant fur-trimmed suits, all dream-tailored over custom innerbodies, all with couturier details, half-lined skirts. This one in finest gabardine ... deep red, green, teal and black ...with luxurious jet black Persian lamb collar, cuffs, pocket inserts ... and stunning jet buttons...sizes 10 through 18...about one hundred and twenty-five dollars ... at fine stores.



HURRELL PHOTOGRAPH

OPERATOR 25

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Vogue
September 1st, 1950

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STEEPED IN VELVET AND FOX

BONWIT TELLER

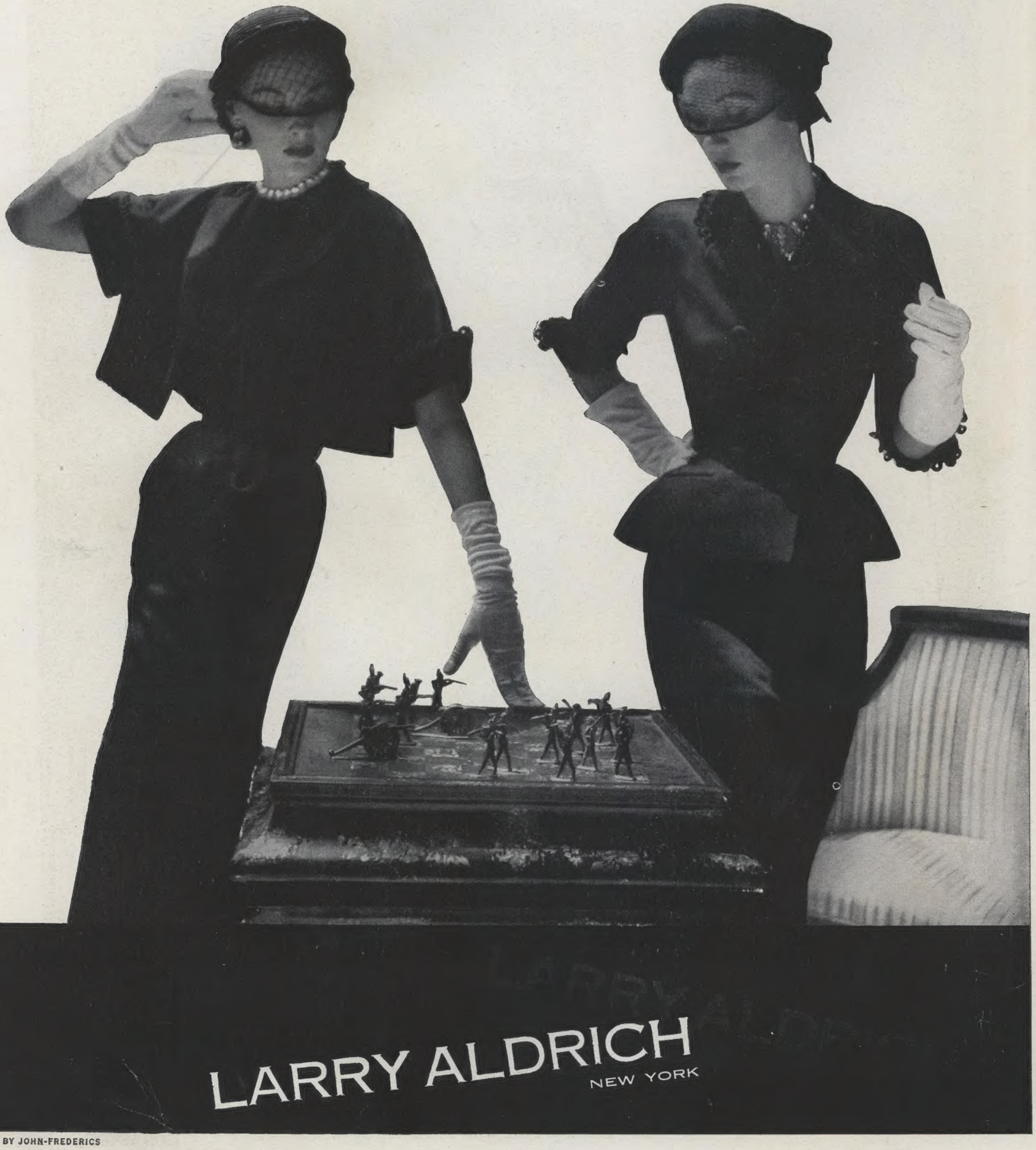
by Philip Mangone

New York Chicago
Boston White Plains

Luncheon Suits—*Your all-important dressy black suit...now in ottoman—tailored and lined like a fine wool...with touches of velvet outlined in braid. You will feel right in these suits because their cut will do something for your figure.*

LEFT: *Slimming dress with a short square jacket.* $90.00 RIGHT: *Two-piece suit with slim skirt, rounded hip and button-straining waistline.* $80.00

Bergdorf Goodman, New York; Hutzler Bros., Baltimore; Marshall Field's 28 Shop, Chicago



HATS BY JOHN-FREDERICS



Young-Timers briefed in the reigning importance of the dexterously styled wool jersey wisely choose a Bendel Original. Superbly simple bodice with "jewel neckline" and push-up-or-down sleeves... panel duet draped over the leather belt with a flourish that endows the skirt with movement, grace.

In navy, dark green, purple, wine... sizes 10 to 18... $39.95.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Late Date—1950— Imported French lace imposed on taffeta. This year's news in glamour clothes
...cut to mold your figure into a slim rounded silhouette. LEFT: *One-piece dress of black lace imposed on cocoa silk taffeta.* $90.00
RIGHT: *Shoulder-revealing dinner dress with insert of pink chiffon at the corsage.*
For less formal occasions, a waist-spanning jacket. Black lace imposed on black rayon taffeta. $110.00
Lord & Taylor, New York; Wm. H. Block, Indianapolis; I. Magnin, Seattle-California.





G-r-e-y-

it's everywhere. Here—**Irene's grey,**

Brigance's grey, Philip Mangone's grey,

all ours alone—

indicate the tones and trends of flannel

in our beautiful Suit Shop collections—

New York, Manhasset, Westchester, Millburn

Classically Maurice Rentner's...the soft little suit exquisitely fitted, slim as a reed. Velvety tweed, velvet collared. In Baltimore, only at **HUTZLER'S**



hat by John Frederics

Juilliard

woolens



CREPE JULIA by Juilliard...
sheer, sophisticated worsted crepe
...in a Martini design.
At De Pinna, New York;
Neiman-Marcus, Dallas;
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For stores featuring Crepe Julia
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"fine fabrics
are the foundation
of fashion"

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100% VIRGIN WOOL

HAT BY MR. JOHN

You're so right . . .

versatile

Wonderful, washable rose-sprigged rayon challis

Fall's first dress is rayon, of course . . .
fluid, drapable, color-bright viscose rayon
in a myriad assortment of textures and weaves.
Right now, see your favorite store's fall showing
of exciting fashions born of fine rayons
. . . in many fall-important fabrics—rayon
crepes, rayon velvets, rayon sheers, rayon suitings,
rayon gabardines, rayon flannels, and
so many others that are beautiful . . . on you!

GREEN...one of fall's all-important colors

Drapable rayon crepe
for day-long flattery

right...

...in RAYON

viscose rayon

Go calling in
braid-bound rayon velvet,
so important this fall

The chair covering . . . a handsome
example of always popular
rayon upholstery fabrics

Sheer loveliness . . . a
rayon chiffon blouse

Responsive . . . that's the word for viscose rayon . . .
and that's why talented designers and
fabric-makers choose beautiful rayons
for the clothes you love to wear.
Exciting rayon can give you
what you want . . . long wear,
easy ironing, crease-resistance,
washability or dry-cleanability,
comfortable absorbency, grateful
warmth, and best of all, perhaps—
a palette of colors beyond compare!

DU PONT

BROWN...so right in flattering viscose rayon

Rain- and wrinkle-shedding sharkskin, and a plaid taffeta umbrella—both acetate rayon

Acetate rayon satin and faille over faille taffeta

you're right, so in

RAYON

luxurious acetate

Smooth-fitting, easy-washing acetate rayon satin

When you want to touch a fabric, caress a fabric, drape it gently in graceful folds . . . when it's alluring . . . it's oh-so-often acetate rayon. Fabrics made of rayon keep their freshness, hold their gracious, flattering lines, wash like a 'kerchief, dry fast as fast, and a cool, cool iron is all you need for their good grooming. Look, this fall, for fabrics and fashions in acetate rayon, always fashion's luxury fiber.

Bridal tradition—pearl-embroidered acetate rayon satin

Wedding-party acetate rayon taffeta with winging cuffs

CHARCOAL...dramatic underscore to fashion

right...

rayon

BREATH-TAKING RED...in acetate rayon



At home in one of today's smooth-flowing acetate and nylon crepes



Picture-making satin-striped acetate rayon taffeta

Let's dress . . . in fabulous acetate rayon slipper satin

It's a luxury fiber for luxury fabrics

but oh-so-easy to budget . . . glamorous, gala acetate rayon.

The fiber you know in gentle, soft-as-skin lingerie . . .

in dramatic rayon satins, in important rayon taffetas,

in crisp-as-winter rayon ottomans, bengalines and failles.

Add glamour to the life you lead!

Look, when you shop, for acetate rayon—it looks so lovely on you.

The accessory story . . . in soft-spoken acetate rayon velvet



DUPONT

REG. U.S. PAT. OFF.

Year-round men's suitings
with life-of-the-garment
viscose rayon linings

Blended crepe with surface depth
. . . rayon chenille trimmed

Viscose rayon's responsiveness . . . acetate rayon's luxury
are wedded for beauty, miraculous versatility
when both fibers are blended or combined.
"Cross-dyes" that give fabrics
arresting color-contrast, excitement,
surface interest that's shimmering bright or mat-dull
. . . fragile beauty, satisfying wear
. . . all this and more too you'll find
in fall's newest fashions of fabrics
woven from viscose and acetate rayon.

you're right

Trousseau-type
crepe with applique

in blended
fabrics of
VISCOSE and

BLUE . . . a fall favorite in fashioned fibers

Skin-soft viscose and
acetate rayon crepe

HEATHER...highlight of so many fashion fabrics

...so right

Now you've seen two types of rayon—viscose rayon and acetate rayon—on three big pages. And now you've seen just a sample of the wide range of rayon fabrics and fashion of every price in your favorite store's fall showings. When you see "rayon" on a label, you know the fabric of your fashion is made from one or both of these "fashioned" fibers—fashioned for just the job that the future has to do—to make the fabric permanent, to make the fabric strong, to make the fabric take its color, to take long, to cleaning, to make the fabric drape on you. You'll find fabrics and fashions of both these fashioned fibers, viscose and acetate rayon, in fine fashion by important designers, as well as in practical, budget-minded clothes. The marquee collection of high-spot fall fashion is a combination in the textile industry—and in your local fashion—by Du Pont, one of America's leading producers of fine rayon yarns in viscose and acetate rayon.

ACETATE
RAYON

Fashioned fibers for fashion fabrics

DU PONT
REG. U. S. PAT. OFF.

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For rayon—for nylon—for fibers to come . . . look to Du Pont



All emphasis on charm

of manner. . . . rare silk satin

made lovelier still by drifts of

intricate lace! A romantic

flush of hues: darkling brown,

champagne, maize, pink, dove, blue,

nude, black, navy and white!

Sizes 32 to 42. At the nicest

stores everywhere.

Heavenly silk lingerie by Teseler

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Monet
master Jeweler

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"Queen Neferti"..The Best Dressed Woman in 1400 B.C...inspired this Creation..in the Golden Manner of Monet

Queen Neferti, mother-in-law of Tutankhamen . . . Worshipped as a living Goddess . . . wore fabulous chained necklets, wrought in the temple of Karnak . . . MONET brings you a modern version of these regal necklets. Necklace $15. Bracelet $10. Earrings $5. . . . plus tax. Each piece bears the signature of Monet . . . At finer stores everywhere . . . Monet Jewelers, 6 West 32nd Street, New York.

THE FURL COAT, TOPPER TO SHEATHS. The front straight, the fullness flung to the back, the coat beautiful furled or unfurled! The whole 36 inch length of it tuxedoed with inky black Hudson Seal. See how small and smooth the shoulders are, how the sweep happens slowly and gracefully. By Carmel in Forstmann wool, gold, navy, black or wine, with its own stick of skirt. 10 to 16. 195.00. Designer Collections.



TWEED—AND SATIN! Brilliant new pooling of textures that takes the tweed suit into the cocktail hour. White silk satin-lined tweed suit that sheaths like an umbrella case, closed with chunks of jet, collared and cuffed with black velvet. White satin blouse, halter-draped and tied with velvet. Paula Stout's diagonal brown or navy tweed. With blouse, 269.00; without, 225.00. 10 to 18. By Jo Copeland of Pattullo exclusively for SFA's Designer Collections.



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IN ALASKA SEALSKIN — BLACK • "MATARA"* • "SAFARI"*

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The suit-dress of the hour —
with shining black hour-glass buttoning. Sheer wool
in yarn dye grey and colors, chiffon kerchief. $85.
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Surprise!

Only Elizabeth Arden could create a color of such daring delicacy...
with its wild sweetness ...its exquisite tartness.
SURPRISE has the come-hither of pink,
the persuasiveness of rose, the courage of red.
Like candlelight, SURPRISE has an almost mystic way
of turning every woman it touches
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Surprise ...
Lipstick, 1.00, 1.50
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CRYSTAL BEADED CHEMISE AND CASHMERE COAT LINED AND FACED WITH SATIN

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HENRI BENDEL • NEW YORK
MARTHA WEATHERED SHOPS • CHICAGO
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A French import
sheer wool (cashmere type)
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WOMEN MEET
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ABOUT...
"Gemstones*"
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Handset Gemstones so beautiful
they defy comparison—
A set that glistens with the
radiance of real gems—
A set you will rightfully wear
with pride—

TRY THE GEMSTONE* LUSTRE TEST
Hold Gemstone* jewelry so that light from behind strikes the stones . . . note the almost irridescent glow . . . note the "real gem look"–

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The dramatic approach . . .
our multi-bowed platform pump deliberately
bold, purposely important, to complement
the new season's shorter clothes.
In black suede. 24.95.

PANDORA



Maurice Rentner stirs excited
comment with two suits for after-dark...one in
soot-black wool alight with a dickey of pearls and rhinestones, the other in
kindled midnight satin flickering with ice blue buttons.

Hats by Mr. John.

THE TRIBOUT SHOP.


John Wanamaker
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DELMAN Fall Shoes



the everlasting earthly pleasures of fashionables East and West North and South the World over. Pictured here are samplings of their prettiness, their finesse. But only in the wearing do their built-in beauty, quality come to life.

Delman shoes from $22.95

ON THE PLAZA • NEW YORK 19
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Replaine by Botany . . . aristocrat of fine worsteds. In distinguished fashions bearing the famous Checkerboard label. Botany Mills, Inc., Passaic, N. J.

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SCAVULLO

Adele Simpson's beautiful dinner-and-theatre dress—a masterful creation—is executed in William Rose's yarn-dyed satin faille, woven with Enka Rayon, the yarn used in the finest fabrics.

Bergdorf Goodman, New York; Harzfeld's, Kansas City; Joske Bros., San Antonio; Best's Apparel, Seattle.

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.*

Hattie Carnegie's hip-hugged suit, her new straight and walkable skirt. In Spirit Grey flannel, its manipulated tab emblazoned like a jewelled order.



Frost Bros.

San Antonio

For the woman men remember

by Fred Greenberg



TIME AND AGAIN you'll wear this indispensable sheer wool ensemble . . . a wonderful investment that gives you two complete outfits . . . On the slim, sheath dress, a provocative bodice of self-dyed wool lace backed by nude marquisette. The long roll collar softens the figure-following jacket. Black-tulip, brown. Sizes 14 to 44. $135 At better stores. Write for Fall style book. FRED GREENBERG, 550 Seventh Avenue, N. Y. 18*

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(slightly higher on the West Coast)

Hat by Irene

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Maximilian

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Holt, Renfrew & Co. Ltd.

CANADA



DESIGNED
for the American Scene
by
Will Nemerov

Prophetic for fall . . .
in landscape shades of Natural,
Rust, Navy, Toast, Red, Gold,
and Forest Green.
Sizes: 8-18 about $100.00
In kitten-soft creamy fleece of
ROYSTRONA

Madison, Roth's Smart Apparel, Homberger's, Hochschild Kohn & Co., Quinn's, Drazen's, Boston, Mass., Leed's, Braddock, Pa., Socks, Bridgeport, Conn., Style Guide, Brookline, Mass., Cyreid's, Russek's, Sady's, Casper, Wyo., Stewart Shop, Charleston, W. Va., New Oberlan's, Cheyenne, Wyo., National Furs, Chicago, Ill., Russeks, Cincinnati, Ohio, H. & S. Pogue Co., Cleveland, Ohio, Lindner Davis' Co., Colorado Springs, Colo., Rae's, Columbia, S. C., Lisbeth Wolfe, Columbus, Ohio, Madison's, Crenshaw, Calif., Broadway-Crenshaw, Dallas, Tex., Mike Cohn, Detroit, Mich., Not Greco, Zack's, East Orange, N. J., Beau Model, East St. Louis, Ill., Seidel's, Hoboken, N. J., Fishman's, Houston, Tex., The Gorton Co., El Paso, Tex., Popular Dry Goods Co., Fort Worth, Texas, Wally Williams, Framingham, Mass., New York Store, Gary, Ind., Hudson's, Green Bay, Wis., Wassersteen's, Harrisburg, Pa., De Loach, Inc., Hollywood, Calif., Broadway-Hollywood, Hopkinsville, Ky., Arnold's, Indianapolis, Ind., Wm. H. Block & Co., Jackson, Miss., Nore Day Shop, Jacksonville, Florida, Purcell's, Joplin, Mo., Chenoult's, Lawrence, Mass., Clayton's, Lima, Ohio, Madison's, Los Angeles, Calif., Broadway-Los Angeles, Louisville, Ky., Renee Women's Apparel, Lubbock, Tex., Albert's, Mansfield, Ohio, Madison's, Milwaukee, Wisc., Fritzel's-PlankintonArcade, Monroe, La., Ruth Shop, Muncie, Ind., Roth's Smart Apparel, Newark, N. J., Beau Model, New Haven, Conn., Moline's, New Rochelle, N. Y., Leof's, New York City, N. Y., Jay Thorpe, New York City, N. Y., Russeks, Niagara Falls, N. Y., Wellesley Shop, Oakland, Calif., Kahn's, Ogden, Utah, L. R. Samuels Co., Omaha, Nebr., Goldstein Chapman Co., Pasadena, Calif., Broadway-Pasadena, Perth Amboy, N. J., Jerry Price-Mildred's, Philadelphia, Pa., Russeks, Pittston, Pa., Vogue Shop, Racine, Wisc., Levin Bros., Richmond, Va., La Vogue Shoppe, Roanoke, Va., B. Forman Sons, Sacramento, Calif., French Shop, Salisbury, N. C., Purcell's, Salt Lake City, Utah, Auerbach Co., San Angelo, Tex., Maurice Shop, San Antonio, Tex., Wolf & Marx Co., San Francisco, Calif., Robert Wallace, Seattle, Wash., Bon Marche, Silver Spring, Md., Nan Richards, Sioux Falls, S. D., Jean's, South Bend, Ind., Robertson Bros., Springfield, Ill., S. A. Barker Co., Springfield, Mass., Beverly Shop, Taunton, Mass., Pober's, Trenton, N. J., H. M. Voorhees & Sons, Troy, N. Y., People's Store, Vicksburg, Miss., Adele's, Inc., Virginia, Minn., Quality Shop, Washington, D. C., Erlebacher's, Wausau, Wisc., Schmidt's, White Fish Bay, Wisc., Fritzel's, Wilkes Barre, Pa., Dorothy Eustise, Wilmington, Del., Arthur's Apparel, Youngstown, Ohio, Fifth Ave. Shop
At stores listed above or write for

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Carson Pirie Scott & co Chicago



Make

The Costume

your

most beautiful

custom

Adele Simpson's dress and fitted jacket of yarn-dyed wool in cocoa, grey, or navy. One of the truly important Costume Looks for 1950.

Sizes 10 to 18. 155.00

From Carson's North Room where you'll find the world's topmost designers represented.

Mr. John's cut steel beret


HERBERT SONDHEIM
NEW YORK
SCAVULLO



Howard Greer

embroiders champagne satin
with caviar chenille

LOS ANGELES BEVERLY HILLS PALM SPRINGS

Robinson's

Aywon Originals



Left: Rayon crepe, tucked skirt with draped 'fishtail' back. In black, green, grey, mink...about $30...Right: Rayon crepe in black, grey, brown, green. About $25. Both in misses sizes. Write us for store name in your city...Aywon Dress Co., Inc., 525 Seventh Ave., New York 18

Jewels and bag—Cartier

Sportive accoutrements for London, Paris, or San Francisco . . her jaunty jacket designed by Ralph Marano in amber-toned Emba® Royal Pastel Mutation Mink . . her flashing M.G.



Russeks, New York Neiman-Marcus, Dallas Ransohoff's, San Francisco

Consult your furrier for further information about Emba Royal Pastel Mutation Mink • Mutation Mink Breeders Association

® *Emba Royal Pastel Mutation Mink is the precious natural color ranch mink with that desirable, shell-blue underfur.*

This is the Sheerlace "As You Like It" nylon, the Kantrun that combines exceptional sheerness with smart, run-proof construction.

15-denier—$1.95 a pair
30-denier— 1.50 a pair

Illustrated: DARK RACHEL, *a medium brown tone.*

This is the 51-gauge "As You Like It" nylon that sheathes your legs in color magic; the nylon that clings like a mist.

15-denier—$1.50 a pair
30-denier— 1.35 a pair

Illustrated: BEIGE TONE, *a warm, sunny beige.*



"As You Like It" HOSIERY

The sheerness that means enchanting beauty...the colors devised to enhance your own skin tone...the expert knitting essential to top-to-toe fit...all yours—in every pair of long-wearing "As You Like It" nylons. Ask for them in your own leg length at your favorite store.

SCARVES BY BROOKE CADWALLADER

in Southern California at the **BROADWAY**

LOS ANGELES
HOLLYWOOD
PASADENA
CRENSHAW
WESTCHESTER

Brittany *creates a coat masterpiece in fluid line . . . carves it in Stroock's flowing, whisper-soft Kashmir . . . slim-shouldered and rippling out to swirling width. $165.*

HAT BY JOHN FREDERICS



Diminutives® LEFT: The new 1951 coat dress in rayon crepe. Bone buttons secure the curved closing of the bodice. The wraparound skirt has flat pleats. Every line is created to give an illusion of height to the not-so-tall. Black. frost blue, walnut. Diminutive sizes 10-20. 29.95. RIGHT: The narrow line in a ribbed crepe dress—broken by a jutting peplum—accented with jeweled buttons. Black, frost blue, walnut. Diminutive sizes 10-20. 39.95.

Also available at Woodward & Lothrop, Washington; The Montaldo Shops; Harold's, Minneapolis.

SAKS FIFTH AVENUE

NEW YORK AND ALL STORES

Diminutives® The elegance of taffeta in a strapless short dance dress. Braid-embroidered bodice and skirt petals do wonderful things for the not-so-tall. Frost blue, brown, black. Diminutive sizes 10-16. 49.95.

Also available at Saks Fifth Avenue, all stores; Woodward & Lothrop, Washington; Harold's, Minneapolis.

MONTALDO'S
Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Bird-Speakman Inc.
Wilmington, Del.

Doop's
East Orange, N. J.



Diminutives Late-day dress in yarn-dyed taffeta—sprinkled with velvet stars. Beautifully scaled to fit and flatter the not-so-tall. All black, frost blue with black stars, brown with brown stars. Diminutive sizes 10-20. 49.95.

Also available at The Montaldo Shops; Saks Fifth Avenue, all stores; Woodward & Lothrop, Washington.

Harold
INCORPORATED
Minneapolis



Diminutives LEFT: Slim vertical lines in sheer wool with velvet collar and pocket, and diagonal line of velvet buttons—to flatter the not-so-tall. Black, frost blue, brilliant red—all with black velvet. Diminutive sizes 10-20. 35.00.

RIGHT: Lined wool suit—outlined in braid. Nipped waist and rounded hip. A wonderful suit for the not-so-tall. Charcoal grey, frost blue, Madeira red. Diminutive sizes 10-20. 69.95.

Also available at Harold's, Minneapolis; The Montaldo Shops; Saks Fifth Avenue, all Stores.

WOODWARD & LOTHROP, WASHINGTON, D.C.



This Fall you won't wait till tea-time
to wear your beloved **Pandora** suedes.
This Fall you'll wear them with suits and
dresses, wherever and whenever you please —
your ensemble will always be enhanced
and perfectly fashion-right.
For that extra suppleness, that lasting rich
texture, **PANDORA** master-crafted
their beautiful Fall suedes in
America's finest leather — in **SILKA-SUEDE** —
product of the **Colonial Tanning Company.**



At fine stores throughout the country;
for the name of the one nearest you — write to

PANDORA
FOOTWEAR

Suite 1216, 350 Fifth Avenue,
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Variations in grace:
"Shadow", our D'Orsay
pump with closed back
in black, blue or
brown suede...and
"Autumn Dusk", the
platform sling pump in
black or blue suede.

Shoe Salon.



St. Louis 1, Mo.

FAMOUS-BARR CO.

Clayton 5, Mo.



NEIMAN MARCUS • SAKS FIFTH AVE. • MONTALDO'S • G. FOX & CO. • For other stores see page 201.

MONARCH's Chesterfield Suit in copper and black...in Miron's wonderful new weave: chevril worsted. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., N.Y.



Miron woolens

HAT BY MR. JOHN



Where quality

is the

first consideration in a fabric

there is

no substitute for

Celanese*

Acetate Rayon Yarn

● Ducharne uses Celanese yarn in a new ottoman shown here in a town suit by Hattie Carnegie. Leading mills the country over use Celanese yarn to achieve their most distinguished fabrics.

Celanese Corporation of America, 180 Madison Avenue, New York 16.

*Reg. U. S. Pat. Off.



SAKS FIFTH AVENUE, NEW YORK, DETROIT, CHICAGO, BEVERLY HILLS; / HUTZLER BROS., BALTIMORE; / NEIMAN-MARCUS, DALLAS



The fall fashion story as interpreted by the world's best designers is eloquently illustrated in Filene's French Shops' panorama of the most distinguished names in fashion. Casual clothes fresh and versatile . . . town suits crisp and understated . . . coats, dresses, furs, gowns for elegance before and after five . . . and, of course, accessories to dramatize or add the final fillip.



GUS MAYER CO., LTD., NEW ORLEANS AND NASHVILLE; BATTELSTEIN'S, HOUSTON; THE FASHION, BEAUMONT;
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DARE WRIGHT







The mood is elegance

...in a costume of sheer wool and Scotch Mole... the jacket reversible...red wine with natural mole, brown with Titian-dyed mole, navy with navy dyed mole.

Sizes 18 to 44 — $295

Lane Bryant

New York • Brooklyn • Chicago
Philadelphia • Baltimore • Pittsburgh
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Fall fashions of dramatic importance from

Linada Originals

Coat and Suit each about $150.00

At fine stores everywhere or write **LINADA COAT CO., INC. 252 West 38th Street, New York 18, N. Y.**



Fall report..in black and white. Jacques Fath designs for Joseph Halpert a pitch-black sheath of imported silk ottoman, with wide-winging halter décolletage, enormous stark-white satin sash.

the Wm H. Block Co. Indianapolis

b. h. wragge

does clothes

for autumn

Our boys' jacket of black Hockanum doeskin flannel, the lapels black-penciled in silk braid. $39.95. With it, our plumb line skirt of black and white diamond tweed, kick-pleated in back. $22.95. And our current version of the classic B. H. Wragge shirt, long-sleeved, front-pleated and buttoned with tiny gold sticks. Shown in white rayon crepe. Available in other colors. $10.95. All three, sizes 10 to 18. Fleur-de-lis belt of ebony calf.

HAT BY JOHN FREDERICS

BONWIT TELLER, NEW YORK, and other fine stores throughout the country.




I dreamed
I went to the theater
in my maidenform bra
Shown: Maidenform's Maidenette* in white satin and lace.
There is a Maiden Form for every type of figure!
PHOTO: BLUMENFELD HAT: MR. JOHN ©1950, MAIDEN FORM BRASSIERE CO., INC. *REG. U.S. PAT. OFF.



Slimming V-line detail . . . 4-gored skirt. Tailored by Redman Brothers . . . Fabric by Pacific Mills, Worsted Division.

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All eyes on "Verdona Crepe"

Pacific's fine worsted in this beautifully tailored suit . . . *about* $60

A very special attraction of this softly tailored suit by Redman Brothers is "Verdona"—Pacific's crisp, worsted crepe that takes dressmaker touches so beautifully. Women love the heavenly colors—the deep plum that gives a rosy glow to their complexions. Also in black, navy, wine, green, brown, blue and taupe. Sizes 12½ to 24½, at leading stores including those listed on the right.

Free booklet! "Alphabet of Wool Fabrics" gives you valuable information about woolens and worsteds for women's wear. Just drop a card to Pacific Mills, Worsted Division, Dept. V9, 261 Fifth Ave., N. Y. 16.



It's a *PACIFIC* fabric

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Nettie Rosenstein *eloquently interprets your fall mood in wool jersey... keeps it simple, dramatic.*

Scotch Mist Jersey (yarn dye gray)

FRENCH ROOM

Younkers

DES MOINES

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Alaska Sealskin in the beautiful
burnished brown that is MATARA*...
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Seymour Troy

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There's beauty

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TOE GUARDS

the newest

shoe fashion

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Troylings

look . . .

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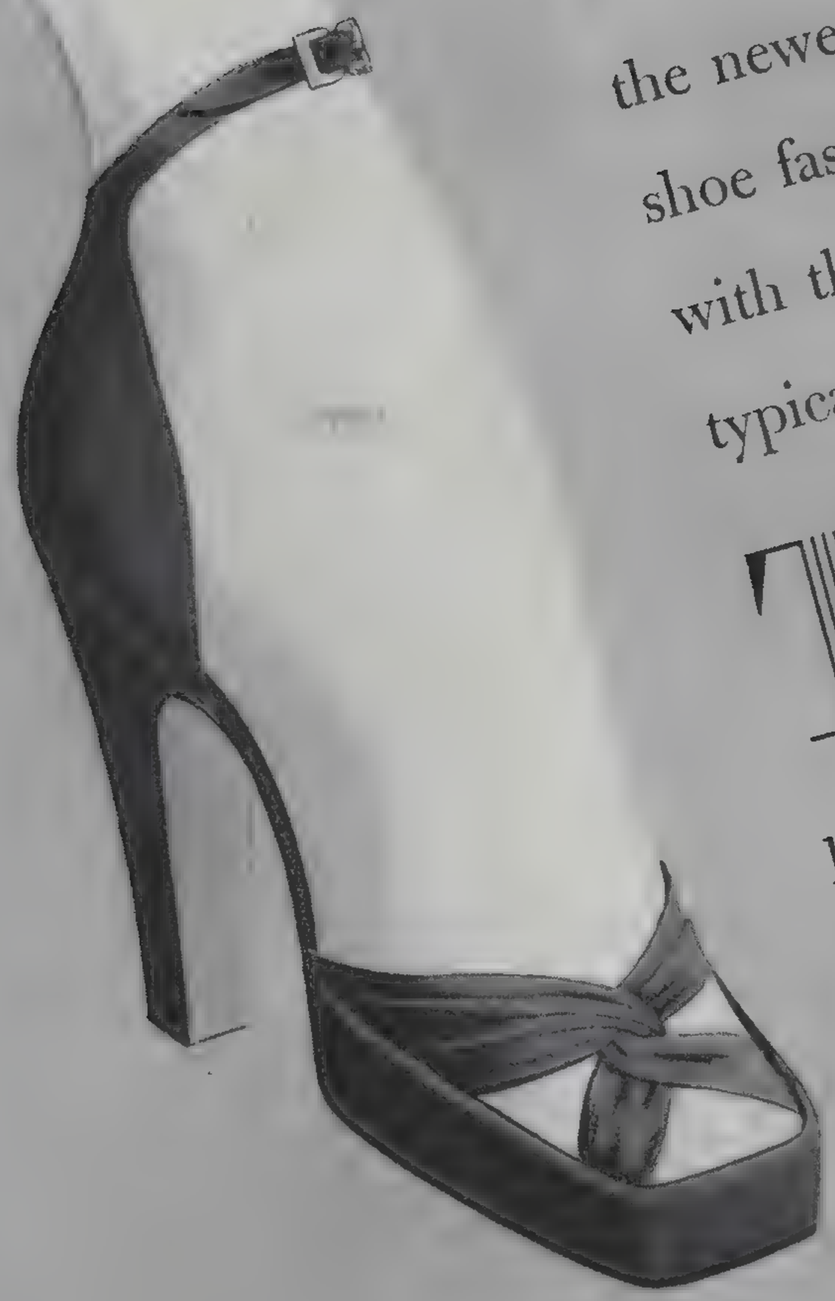
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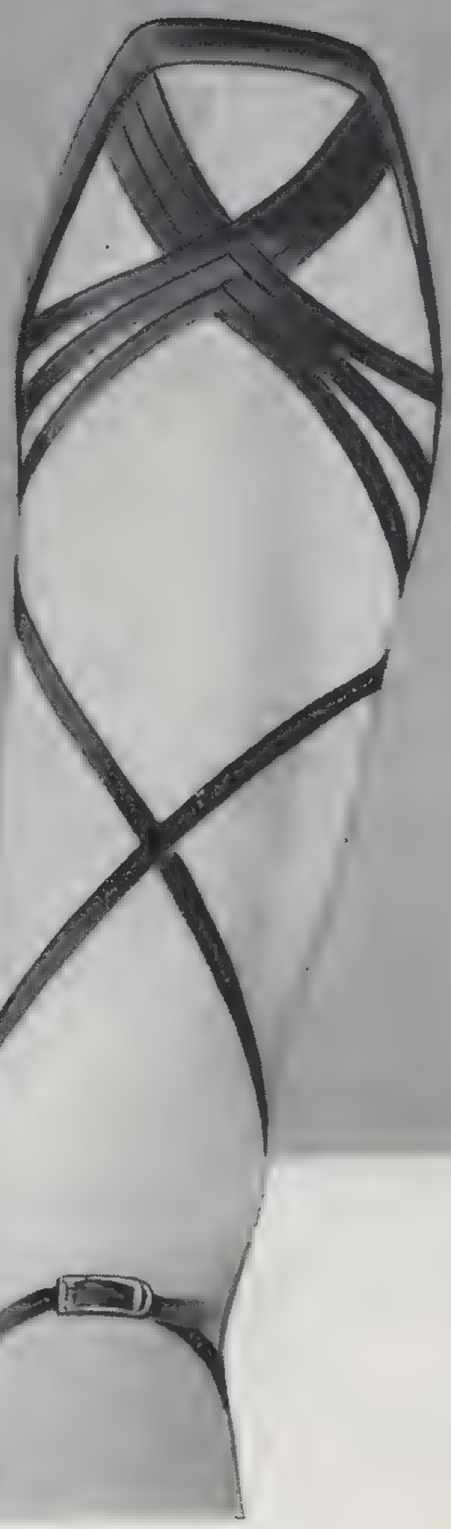
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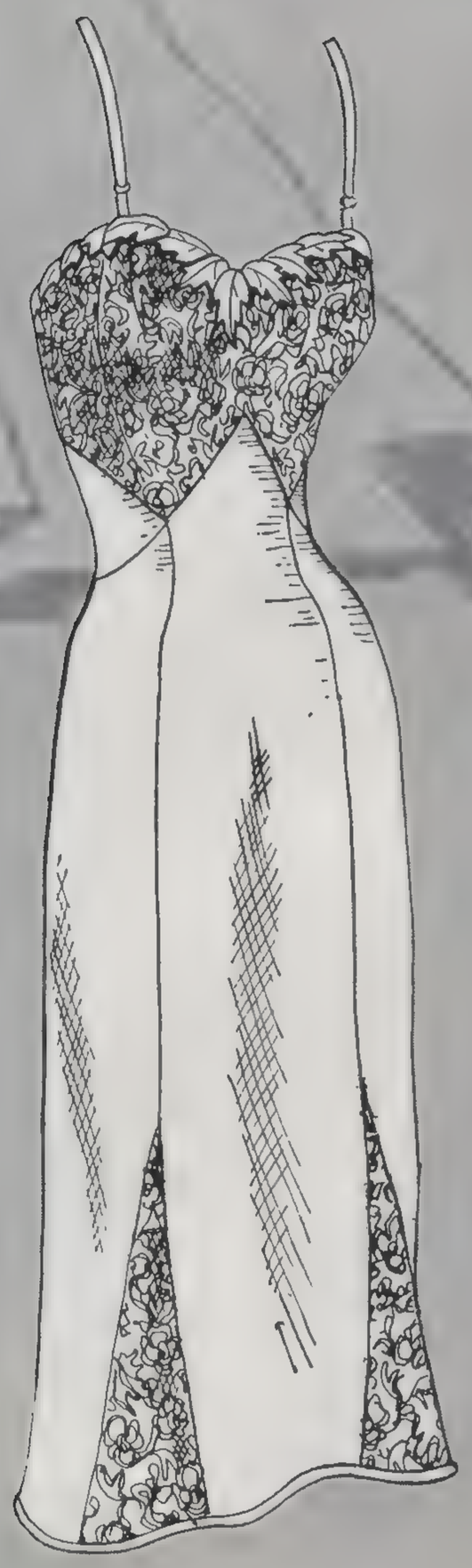


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A GALLERY OF TRIUMPHS...From the regal splendor of the Charles II to the silvery candor of Modern Classic, LUNT offers you a superb choice of Sterling patterns. Here is gleaming solid silver to perfectly match the tempo of your living. And, like all masterpieces, it grows even lovelier with age... a lasting tribute to your own good taste and judgment. Write for your copy of "LUNT—*The Sterling of Superior Craftsmanship*," addressing Dept. A-20.

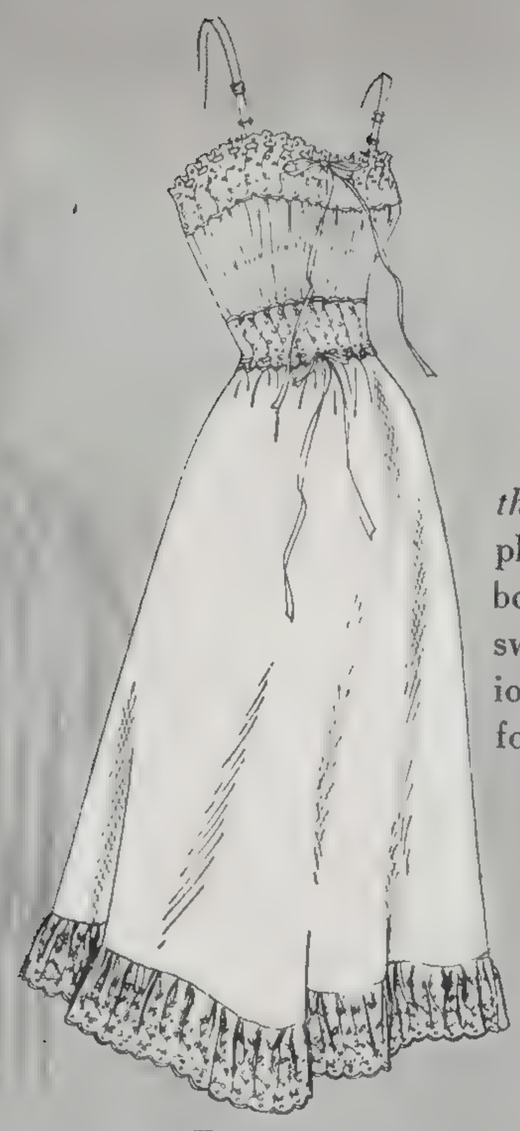
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about $6



the pleat idea . . . permanent nylon pleats form a delicate nylon net bodice. Wide embroidered nylon net swathes bodice top, marks the fashionably lowered waistline, and the foaming flounce. White nylon crepe.

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the pretty apron . . . defined in val lace, a slip for your new apron dress or your almond skirt. Yards of val lace on the bodice, with adjustable lace and ribbon straps. Fine rayon crepe in adobe pink, desert sky, or white.

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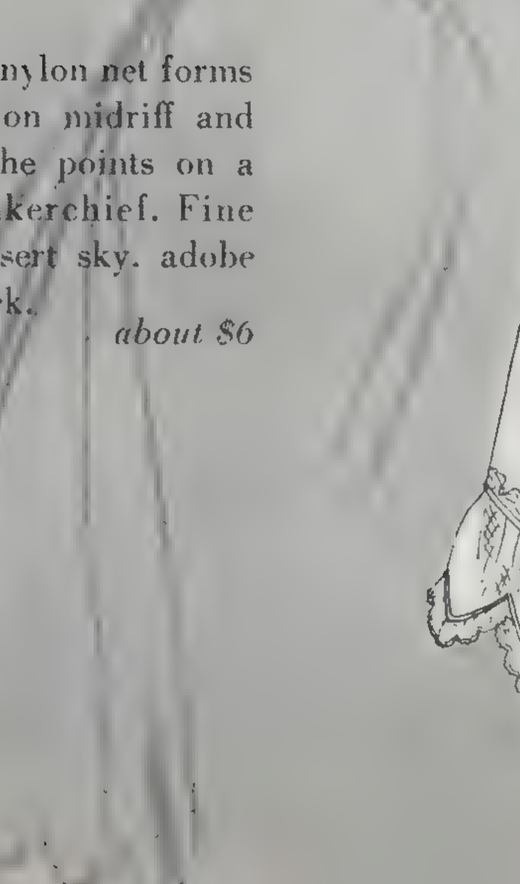
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coordinate with

the new silhouettes





the petal point . . . nylon net forms lace edged petals on midriff and hem, delicate as the points on a lacy French handkerchief. Fine rayon crepe in desert sky. adobe pink, white or black.

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CAROLYN*



HAT BY JOHN-FREDERICS

Your coat, your suit, your endlessly resourceful wardrobe . . . **Morris Hoch**
Originals singled out for smartness by Carolyn. Left: The faultless Chesterfield
of Stroock's Preferentia collared in velvet with fold vent back. About $69.95.
Right: Three piece suit in Forstmann's checked tweed . . . the jacket with a
young round collar, the topcoat crisply half-belted in back. About $99.95.

* Who is *Carolyn*? Carolyn is a famous fashion organization. Each month they survey all the important fashion creations. They select only the most outstanding in design and in value — to bear the famous Carolyn label of fashion approval. • Carolyn Fashions are sold exclusively in one smart shop in each city. Write to Carolyn, 130 W. 31st St., New York 1, New York for the name of the shop nearest you.



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Flawless in texture, ARCHER STOCKINGS give your legs the exquisitely groomed complexion they must have for this season's shorter skirts. Available in shades that make the most and the best of your own particular skintone, Archer stockings are keyed to your individual coloring.

Your stocking counter will give you information regarding the colors that will compliment you. Ask for Archer's new Tissue Chiffons.





Archer's exclusive white Neline® stripes identify the leg size: 4 Neline stripes for Trim, 5 for Medium, 6 for Long. Neline stripes also reduce the hazard of runs.



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Stockings for Lovely Women

COLUMBUS, GEORGIA

RAWLINGS

Fashion over-the-stocking!



POLARETTE Gaytees actually DO go on right over your sheer, pretty hose as comfortably as bedroom slippers. They're all fleece-lined—such cosy shelter for chilly toes in bitter weather. And—they save your shoes for indoor wear. Busy mornings, when you want to jump into the world's most comfortable storm footgear and get going, these are the Gaytees for you! Black, brown, red, green.

U.S. Gaytees
Fashion Over-the-Shoe



SNOWSTER Velveteen Gaytees are dashing and foot-warming—fleece linings and shearling cuffs shut out cold. Flat soles fit all shoes. Black, dark green, brown or burgundy.



MIDWAY Gaytees have a neat low cut to go with shorter skirts; simple lines that make them smart with everything you wear. Slide-fastened at sides. Black, brown, white.

UNITED STATES RUBBER COMPANY

ROCKEFELLER CENTER, NEW YORK

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Soft tailoring has come out of the "don't-touch-me" bracket. Sacony is doing it at a wonderful new price, and as only a practiced suit hand can. Here is the intricate dressmaker detail that shapes a suit softly . . . deftly blended with authentic tailoring that makes a collar cling, a lapel lie smooth. And all in exclusive Sacony suitings that take to fine needlework as a thoroughbred to the turf.

Sacony.

MISSES' SIZES . . .

PETITE AND HALF-SIZES, TOO!

in many of the nine fashionable styles, all richly lined. No mail orders, please! Watch your newspaper for local store advertisements. Write for FREE illustrated "Folio of Fall Fashion, 1950" to Sacony, Dept. S8, College Point, New York.

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Anglo Fabrics
"the background of fashion"
In fashion's foreground... a design by Philip Mangone
Anglo Fabrics Co., Inc., 1407 Broadway, New York 18, N.Y.



Graceful

is the look for Fall

To be feminine is to be fashionable this Autumn . . . and Jacqueline sees that you are both! Here, four charming newcomers . . . gently moulded, gracefully curved, flattery indeed in suedes as rich as velvet, calfskins as lustrous as satin! Value is their watchword, quality their key.

7.95 to *9.95*

Jacqueline

designed by WOHL

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI



Impeccable Jerseys

Improbable prices

You with a passion for
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Dote on QUEEN MAKE classics
for their superb simplicity . . .

And for their far-sighted
fashion flashes.

Witness these timeless gems in
100% wool, Sag-no-mor jersey . . .

Left: Ribbing gives a double-breasted effect. Midas-touched buttons. Two slash pockets. Sizes 12 to 20 and 12½ to 22½. Blue, wine, taupe, beige, green. **17.95**

Right: Artfully set-in sleeves, stitching detail, flashing copper-color belt, cuffed pockets. Black, green, navy, wine, blue, beige. Sizes 12 to 20. **17.95**

FOR FASHION'S SAKE, WEAR . .

Queen Make®

At Altman's, New York; Carson's, Chicago; Robinson's, Los Angeles; Scruggs', St. Louis; Strawbridge's, Philadelphia; Woodward & Lothrop, Washington . . . and at fine stores everywhere. For name of store nearest you, write Queen Make Fashions, 1350 Broadway, New York 18, N. Y.



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jewelry with a French accent...

Gleaming golden baguettes give elegant beauty to these smart "Ajusta" chokers and collars from Coro's Paris inspired collection of fashion jewelry. At all leading stores or write Coro Inc. N. Y. 1

On model: necklace about $17. earrings about $5.50
Necklace (A) about $11. (B) about $13.
Bracelet about $7.50 prices plus tax.
Matching earrings and bracelets available on all styles.

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AMERICA'S BEST DRESSED WOMEN WEAR CORO JEWELRY

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The dark, flattering look of fitch. Glowing and satiny. Rolled and cross-tied over our best broadcloth. Each under $135

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DUTCHESS UNDERWEAR CORP. 350 Fifth Ave. N. Y. C.

That final touch of stocking

perfection—the custom fit that makes your

nylons last longer—look lovelier! The dainty blue

stripes tell the story. Remember

One blue stripe if you're small

Two blue stripes if you're medium

Three blue stripes if you're tall

McCallum

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you just know she wears them!



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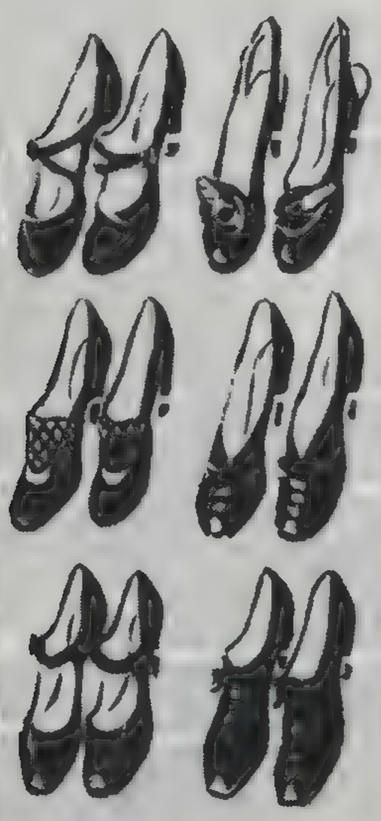
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Around-the-clock single strap with dashing side buckle—to take you everywhere.



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A love of a black suede pump to dress up your fall suits.





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Single strapped in softest unlined calf—your tweed - partner to wear in town and country.

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Send for fashion folder showing more of our beautiful new fall styles.

Two from a collection of exclusive

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Hats by Mme. Angelo

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makes so wearable for you, fashion's newest
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Exclusive side paneling slims the hips . . . flattens
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It creates a younger you, narrows your "profile" view.
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PROFILE—Nylon power net . . . boneless . . . wisp-light . . .
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*Pat. app. for





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creates this distinguished after-dusk dress . . . achieves the slim silhouette with slanted tunic line . . . and illuminates yoke and hipline with dramatic bursts of beading. In fine rayon crepe, basic or brilliant fall shades.

Sizes 12½ to 24½, **$29.95.**

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for you  *and you*  *and you* 

• Phoenix High Twist Nylons are sheerer-looking, longer-wearing, more snag resistant than nylons have ever been before. Each gossamer thread has been twisted, like a spring, to a new resilience, a new near-invisibility. Dull, beautiful, elastic, strong!

• AND MORE . . . Phoenix High Twist Nylons are dimension-knit to custom-fit you . . . your foot, ankle, calf, and knee . . . whatever your proportions may be.

PHOENIX

high twist NYLONS

in custom-fit proportions

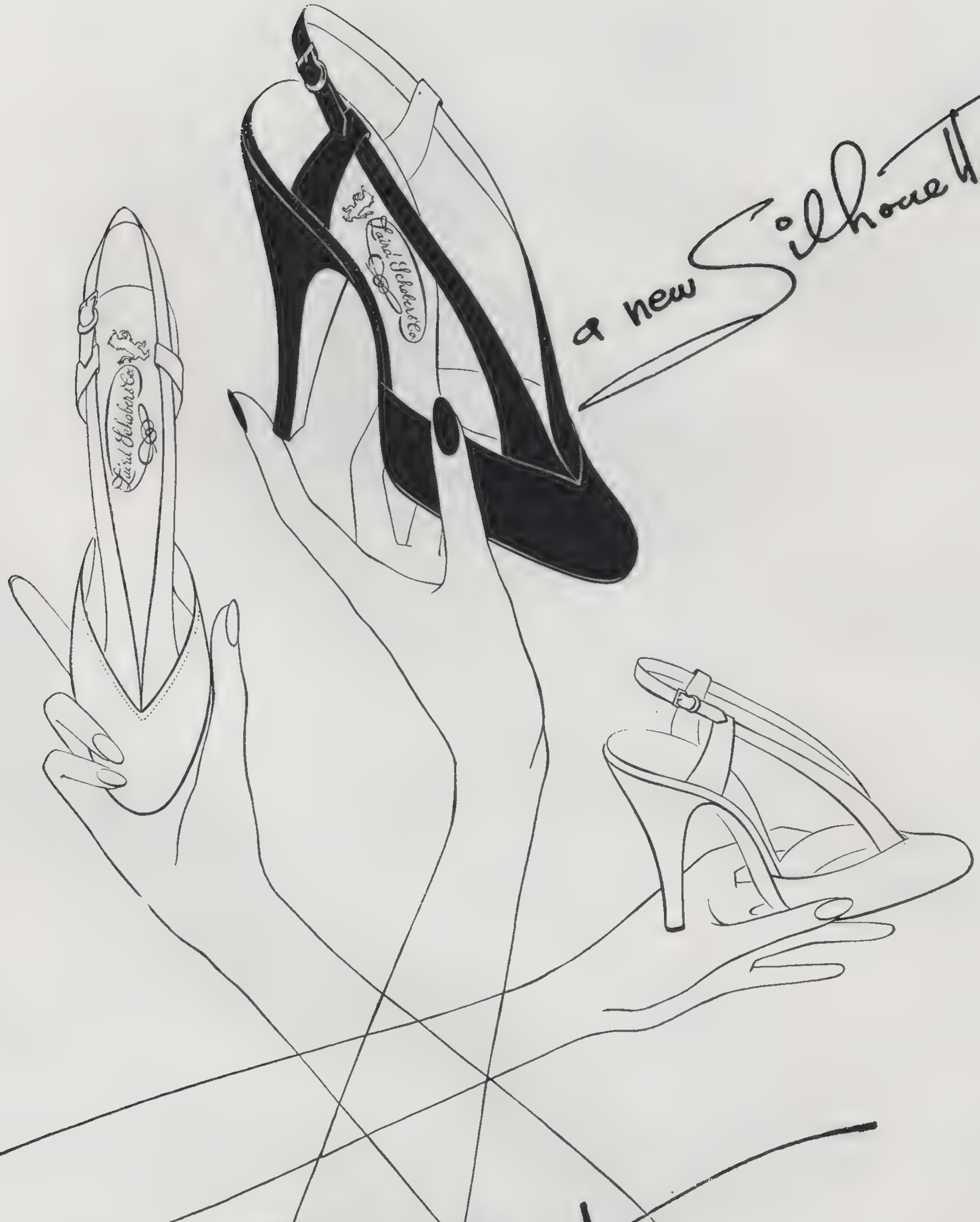


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Choose from the wondrously complete Phoenix Wardrobe . . . stockings that fit your every occasion as well as they fit your legs. $1.35 to $1.95 the pair.

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DONNYBROOK glorifies this
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Finest quality Duvetyn impeccably tailored.
Colors: Cinnamon, Red, Taupe,
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THE NEW WALLACE
"THIRD DIMENSION BEAUTY"
PATTERN IN STERLING SILVER

Dynamic and thrilling as it unfolds the true beauties of the mood of adventure found in Nature's fascinating symbols of the sea.

Fully sculptured in "Third Dimension Beauty," the mermaid silhouette is the exact body outline for this enchanting pattern.

And deeply down the silver stem
The motif is the ocean's gem
Gay flora flows in rhythmic swirl
Rich setting for the lovely pearl.

The majestic shell, the scrolling wave, the delicate spray and the sparkling bubbles complete the imaginative accomplishment.

"Romance of the Sea" is shown wherever fine sterling silver is sold. Also Mr. Warren's Grande Baroque, Sir Christopher, Grand Colonial, Stradivari and Rose Point. Prices for six-piece settings: $27.40 to $37.50.





WILLIAM S. WARREN

Creator of "Romance of the Sea" and other Wallace designs sculptured in full-formed "Third Dimension Beauty"...beauty in front, beauty in profile, beauty in back.

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Silver

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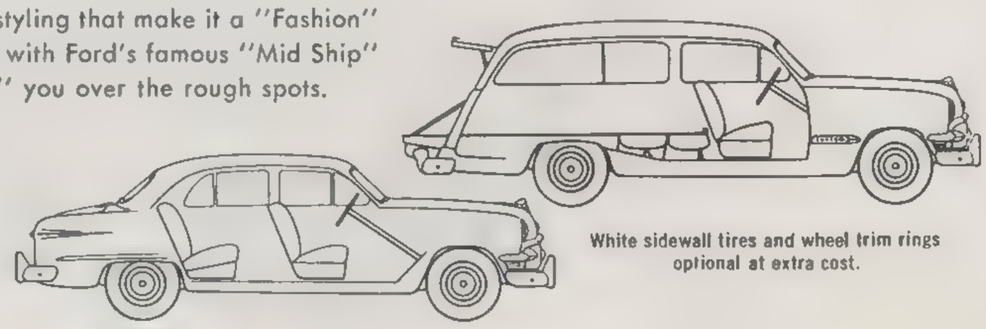
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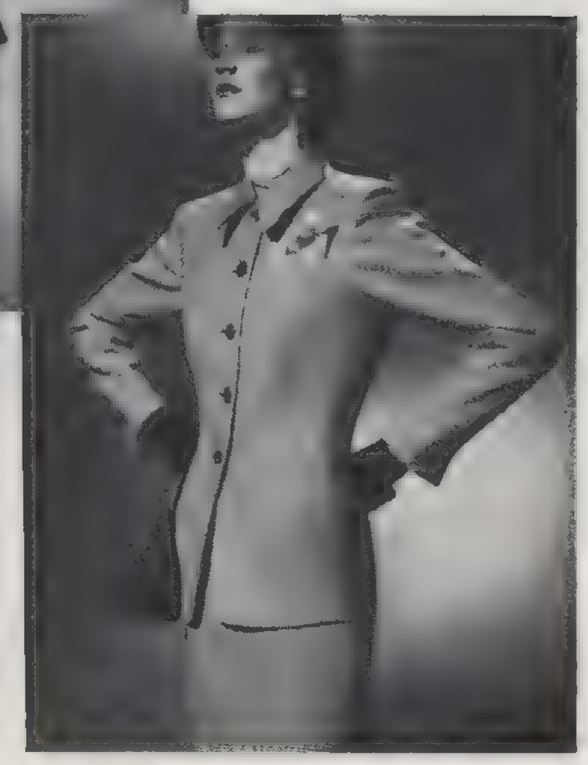


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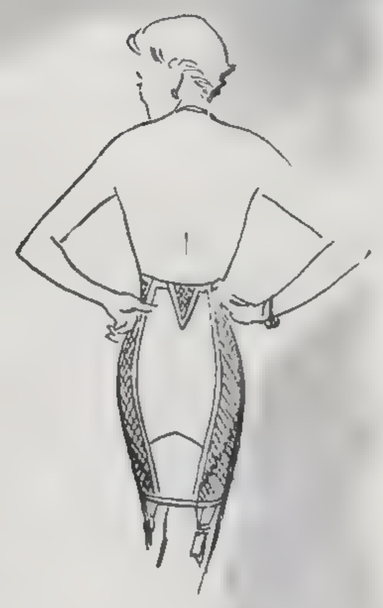
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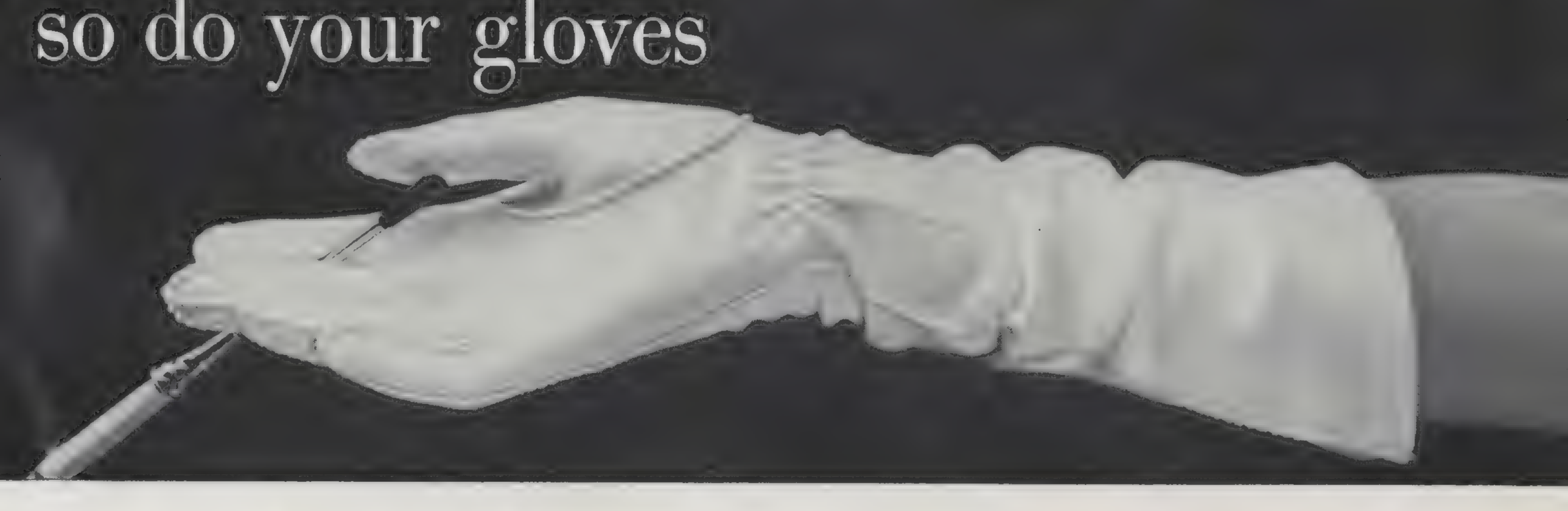
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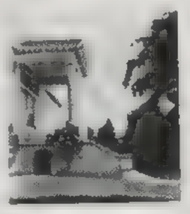
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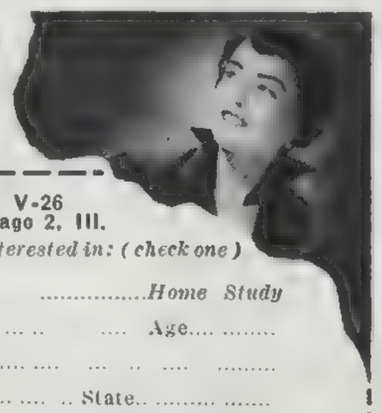
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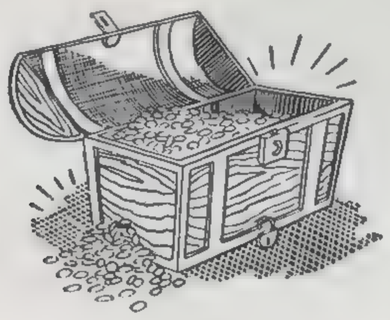
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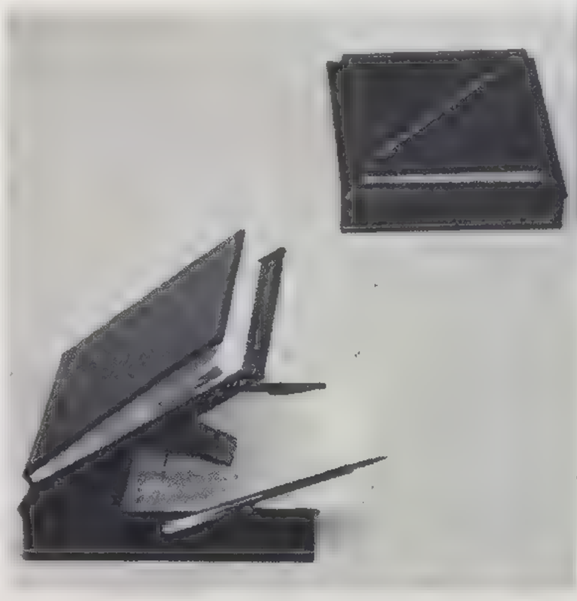
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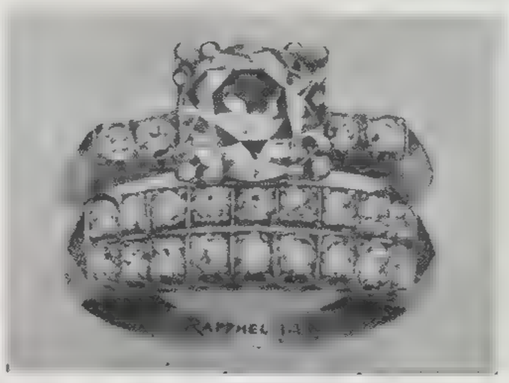
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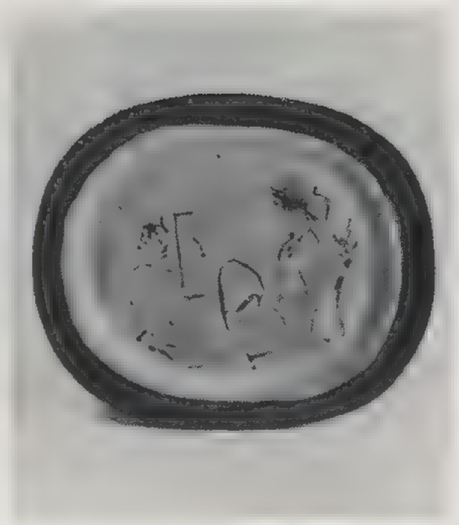
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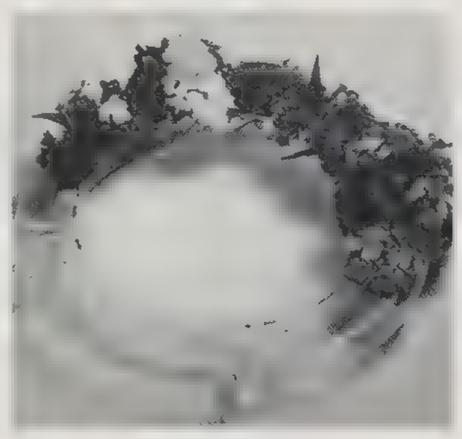
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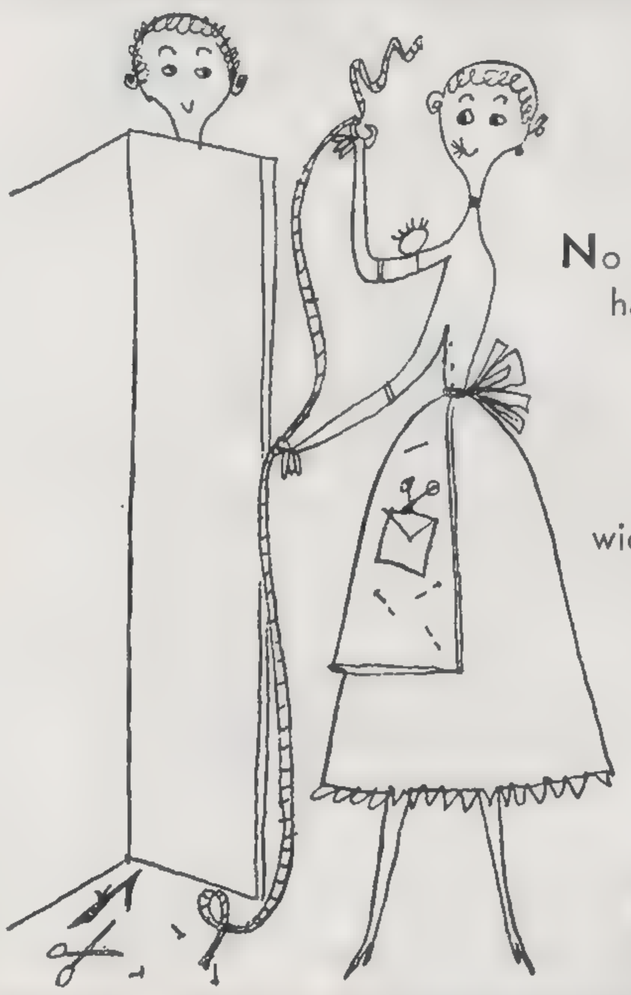
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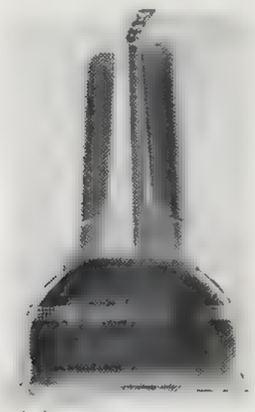


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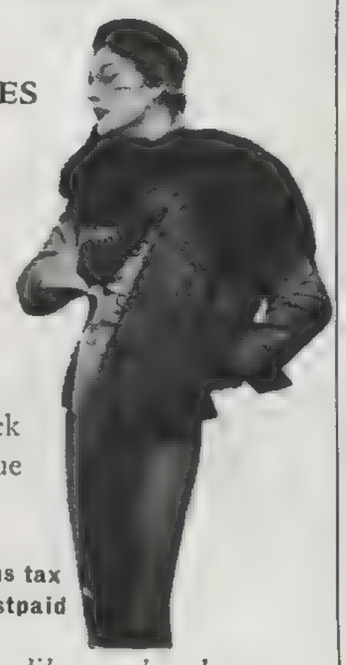
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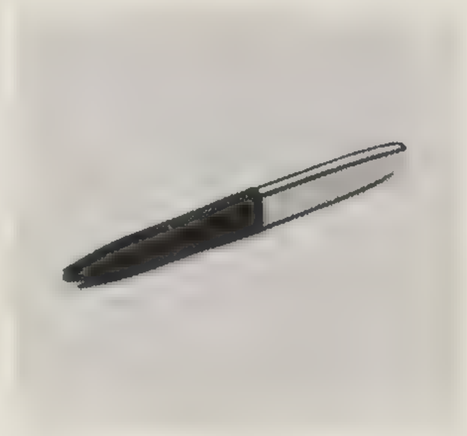
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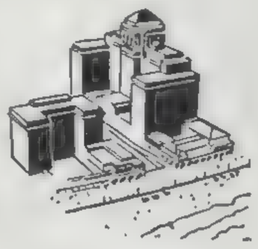
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COVER: From Traina-Norell, this look of now. A jacket as long as a coat (this year) and straight all the way. Worn with a pen-stroke of a skirt, a cartwheel hat—new balance to new narrow lines. Coat of Hunt and Winterbotham camel's hair in a fresh tone; black Phipps velveteen skirt; silk ottoman blouse; rhinestone earrings by Marcel Boucher; all, Lord & Taylor. Suit, also at I. Magnin; Wanamaker's, Phila. John Frederics hat; also at Hutzler's. Lipstick: House of Faril Red Sash.

HORST

VOGUE

INCORPORATING VANITY FAIR

SEPTEMBER 1, 1950, CONTENTS

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VOGUE'S

eye view of

THE PARIS COLLECTIONS

The Paris collections for autumn, 1950, are inventive, rich in design, clever in the use of strange fabrics, the electric powers of colour. They were seen four weeks ago, at their presentation in Paris, by many American buyers and by the fashion press from most of the world. The fireworks of collections week, surpassing even his expected excellence, was Balenciaga's great collection. All across Paris, there were four outstanding new ideas. These:

OBLIQUE LINES

The emphasis, Dior's; the appearance, Paris-wide. Wrapped, jutted, buttoned, slanting lines. At Dior, diagonally tucked sheath dresses. At Molyneux, tunics buttoned obliquely; at Molyneux, Dessès: oblique panels to ease narrow skirts. Slanted, as if wind-blown, skirt-pleating from Fath. From Grès, her oblique necklines; Schiaparelli, her diagonal coat buttonings, her winding Perugia shoes. Skirts in jutting diagonal folds, at Paquin, Dessès, Manguin. Oblique suit buttonings, scarf windings, hat angles, coat hems, everywhere.

TUNICS

In coats, evening dresses, overskirts. Dior's tunic coat—most important fact of his showing—belted, padded out over the hips. Molyneux's tunic coats, bell-shaped after a fitted, beltless waistline; and bell-shaped overskirts on after-dark sheaths. Griffe adds volume by way of huge pockets, or tops slim tunic coats with ear-muffing fur collars. Dessès wraps uneven tunics into narrow skirts, adds half-tunic skirts to a narrow evening line.

LONG-HAIRED CLOTHS

Stiff, shaggy fabrics; and the bulky design resulting. A field wonderfully explored by Balenciaga with fleecy "doormat," and heavy bouclé fabrics used even in dresses; with deep-piled coats inflated by melon sleeves, or puffed by great stoles; with shaggy barrel-shape short-coats. At Dior, important and continued (begun last season, developed in the New York collection), his coats of rough, or wiry, or knobby Lesur wools. At Dessès: fitted coats with big, squashy scarf collars in looped and shaggy fabrics; and rough fabrics in rather straight greatcoats at Rochas.

TRUMPET SKIRTS

The trumpet skirt: to advantage as a daytime idea at Piguet; and at Dior, as in his New York collection. Trumpet skirts carried to a far degree at Fath—mermaid skirts for Fath also, tight to the point of hobbling, for evening dresses. Mermaid and trumpet skirts becoming dramatic and Spanish in ankle- and full-lengths at Rochas, LaFaurie, Dessès. *(Continued on following page)*

Notables in the collections: Stoles. Scarfs. Shawls. And every house using them for special reasons and effects. Schiaparelli: huge coats with stole collars; great horse-blanket stoles; long scarfs from the décolletages of narrow evening dresses, and tubular bi-colour stoles. Dior: attached scarf collars on suits; sometimes draped around and buttoned; sometimes hanging to the knees. Stoles ending in fur cuffs at Fath and Dessès. Balenciaga: fringed shawl collars or big stoles wrapped over bulky coats; a heavy green wool stole over a neat suit; chiffon scarfs powdering the shoulders, belted in over evening sheaths. Whimsy: Rochas' tulle stole with suède gloves. The chignon. Dior's, fake tulle, jewelled, feathered, worn above the forehead; or little tight knots at the back. Balenciaga's mannequins wore buns at the top back of the head. The shock of colour. At Schiaparelli: bright velvet collars, red, yellow, blue, on suits and coats; a navy-blue suit with a yellow velvet collar. Grès's off-shoulder décolletages filled in with colour; a black redingote with stark yellow. Balenciaga blacks with brilliant green or yellow sashes or stoles. Forward hats. Schiaparelli's, narrow-brimmed sides, deeper in front. Dior's all worn way forward. *(Cont'd on page 206)*

Balenciaga's NEW VOLUME

Opposite: This is Balenciaga's barrel line in its simplest form. Volume rounded in at the hips, curved up at the front. The fleece, emerald green with such a sheen that it radiates jewel-like lights. Balenciaga handling: stark skirt, bare neck, velvet toque with ostrich poufs. At Hattie Carnegie; Marshall Field; Frederick & Nelson; I. Magnin. *Below:* This is Balenciaga's gathered sleeve. Volume for a deep-fleece grey coat. The collar disappearing, the neckband a little nothing. Bergdorf Goodman; Marshall Field; Frederick & Nelson.

PENN







From Dior:

NEW TUNIC COAT

Left: The tunic coat, belted, belled out, throughout his collection. Buttoned with his strong news-slant—obliqueness—in mind. Oxford-grey wiry wool. Dress, narrow dark wool. A pocket; pocket-handkerchief in the coat-sleeve. Toque, set forth obliquely. All, Bergdorf Goodman; Filene's; Marshall Field; Frederick & Nelson; Neiman-Marcus; Morgan's of Canada.

NEW OBLIQUE LINE

Opposite: Dior's oblique line, the angle throughout his collection. Here, instead of collars and lapels, a dramatic aside: a scarf cut one with the jacket; wrapped over. Grey flannel suit. Angled brown felt casserole hat. Typical of Dior's sober day colouring. All, Carson Pirie Scott; Kaufmann's; I. Magnin; Henri Bendel.

PENN







From Fath:

MERMAID LINE;

STOLE WITH MINK CUFFS

Opposite page: His mermaid silhouette, importantly, in ruby satin. The floor-length satin stole a blue shown in many collections—steel blue; red-lined; high cuffs, mink. Henri Bendel; Garfinckel's; Neiman-Marcus; Morgan's of Canada.

From Dessès:

TUNIC DRESS;

STOLE WITH FOX CUFFS

This page: Moire, of fresh Paris importance; in cherry-red, for a narrow evening dress swinging out into a tunic. On the moire stole, a black fox border and cuffs. Marshall Field; Frederick & Nelson.



From Balenciaga: MANTLE COAT curving from the shoulders, in deep, unpressed pleats, with the sculptured, direct beauty of a Roman toga. In sand duvetine, side-slit high. Bergdorf Goodman; Marshall Field; I. Magnin; Eaton's of Canada.



PENN

AIRY VOLUME

A Balenciaga specialty this season, here in his double-balloon evening costume, dress and midway cape of thin black taffeta, billowing out and under, light as two clouds. Dress and cape; Henri Bendel; Marshall Field; Frederick & Nelson. Dress, I. Magnin.

From Dior: PURSE-GLOVE

Glove with a deep, jutting cuff, a built-in purse, made by LeGrand, in black antelope. The tucked-in handkerchief, green silk organdie. Purse-glove, to order at Lord & Taylor; Neiman-Marcus; Carson Pirie Scott; I. Magnin.

From Dior: HIGH CHIGNON

A Dior-idea coiffure, executed by Guillaume, an indication that Dior, who likes to experiment with chignon arrangements, might like to see coiffures take a new direction—up. The frame here: the wide, angled, upstanding collar of a black taffeta dress.





From Dior:

CABOCHON BROOCH

The convex oval—a jewel shape that runs through Dior's collection and others. This, a brooch of brilliants centred by a huge high stone as green as an emerald, to wear on the cuff, the shoulder, one side of the coiffure. Lord & Taylor.

Perugia's

OBLIQUE SLING SHOE

Designed for Schiaparelli's new collection: the new sling shoe, obliquely wrapped, that slips on like a glove, and clings. Shown in kidskin with day clothes, in gold kidskin and red velvet for evening. To order at I. Miller.

PENN

Dior's

OBLIQUE LINE, TUCKED

Opposite: Slanted through tucks: a short evening dress of black crêpe. The costume itself, completely oblique. Oblique across the shoulders: bretelle gloves, buttoning at the back. Oblique headdress: tulle chignon with a side flange; a jewel. Dress, Marshall Field; Gimbels, Phila. Gloves by LeGrand, Lord & Taylor; Carson Pirie Scott; I. Magnin.

PENN

Molyneux's
TUNIC LINE, TUCKED

Right: Stiffened through tucks: an evening tunic dress of black pebble taffeta. The skirt, a sheath, slit. Breaking the blackness, an absinthe paper taffeta bow; absinthe kid gloves. Necklace, flat leaves of brilliants. **Filene's; Marshall Field; Kaufmann's; Morgan's of Canada.**

TUNIC LINES



Griffe's tunic coat, in heavy khaki-coloured wool, collar high, pockets huge. Henri Bendel.



Molyneux's all-day tunic suit: obliquely buttoned jacket; slim straight skirt.

OBLIQUE LINES



Dior: Oblique corselet; oblique pockets. Dress, Lord & Taylor; Wanamaker's, Phila.



Molyneux: Slanted over-skirt; narrow dress; coat. Altman; Carson Pirie Scott.

SCARF LINES



Dior, who uses many scarfs, makes one the small knotted collar of a suit. Lord & Taylor.



Schiaparelli buttons a long astrakhan-edged scarf on a coat. Marshall Field.



Molyneux's late-day taffeta suit: tunic jacket and bell skirt. Bergdorf Goodman.

Dessès' checked wool dress, narrow skirt breaking into a tunic, one side free. Bergdorf Goodman.

PENN



Dior: Oblique scarf neckline, starting low, back-buttoned. Suit, Henri Bendel.

Fath: Fin-flare, buttoned; slanted silk seam-stripe. Wool dress, Jordan Marsh.

Grès: Oblique off-shoulder collar on a fleece coat, black, topped by lemon yellow.



Fath hangs a pleated chiffon scarf on a fur-cuffed flannel dress. Lord & Taylor.

Dessès slips a scarf-collar through slits on a fleece coat. Bonwit Teller.

Schiaparelli flings a great plaid scarf across the plaid bolero of a flannel dress.







From Piguet:

DIAGONAL REVERS

Opposite page, left: Wide triangle revers reaching to the arms, folded back over a narrow inner band. Dark blue wool suit, belted, edged in velvet (Paris point). Henri Bendel; Eaton's of Canada.

From Patou:

GILET BOX JACKET

Opposite page, right: A close-cut gilet in front, pointed like a vest; a loose, straight line at the back. Black wool suit with high flap pockets, a bean-pole skirt.

From Balenciaga:

WISHBONE BUTTONING

This page: New success in his superb suit construction; jacket buttoned in a double curve from the waist down. Suit of black wool ottoman. At Henri Bendel; Kaufmann's; I. Magnin; Neiman-Marcus.

PERU



From Dior:
OBLIQUE COLLAR

CORSELET DRESS

Left, above: Beautiful arch of a collar, rolled high, slanted from armhole to jutting point. The coat, a swinging redingote, with padded hips, deep pockets. Worn with a little white hat of shiny plush; a black bamboo umbrella. Coat at Lord & Taylor; Jordan Marsh; Gimbels, Philadelphia, Pittsburgh, Milwaukee. *Right, above:* One of his corselet dresses. This, with a moulded overbodice like a strapless top, on a dress with a modified trumpet skirt; all in soft black wool. Mink hat like a chignon. Dress at Marshall Field.

Opposite page: The oblique jacket-closing marks a sharp fan-edge on a peplum with a curved, dead-centre pocket. Important: the square collar. Grey flannel suit, Bergdorf Goodman; Marshall Field. Perugia shoes.

From Schiaparelli: FAN PEPLUM

PENN



HORST

AMERICAN READY-TO-WEAR COLLECTIONS NEW STARS

Established now—and available now in shops across America—are the fresh angles taken by America's ready-to-wear designers.

THE SHAPE OF THE SKIRT is the pivot of fashion this year, influencing the look of coats, the length of clothes, the shape of the figure. Most interesting is the trumpet skirt, cut slim through the hips (the line taken by most new skirts), and breaking into fulness anywhere from just below the hipline to just above the knee. Known by its peach-skin fit, then its low flare, this skirt is perhaps *the* 1950 fashion figure—shown here and in Paris. The day skirt today is a slim skirt made mobile one way or another, made to walk, to sit, to climb in and out of American automobiles, to move about easily. Besides the trumpet skirt, there is the half-trumpet, cut straight in front, with a low flare at the back. There is the narrow wrap-around skirt. The slightly barrel-shaped skirt. The straight skirt with kick pleats; side slits; pleated godets inserted in side slits; narrow aprons enfolding slimness. The skirt makes the fashion; it marks change. To wear it well, you need a flat, taut hipline (perhaps a different girdle; some well-directed exercises, such as those on page 200).

THE SKIRT SHAPES THE COAT Because coats can now be hip-length (they couldn't be, when skirts billowed), we have with us coats of every length, from hipbone to full-length. In many shapes, from reed to rather ample. The new alternate to the energetic flyaway line we've known at the back of coats—is a quiet ripple or a cape-effect. Coat sleeves vary. Some are so slim that they cling; some are blown-glass shapes. But the news is that sleeves are melting into the outline of the coat itself, are disappearing entirely in the case of many dolman coats (the armhole is the whole sleeve). Shoulders are unsquare. And we are beginning to see the formation of a fascinating moth-shape in coats; one of its earliest manifestations is in mink: its shoulders, armholes, and sleeves melted together. *(Continued on the following page)*

THE TRUMPET SKIRT... ITS OWN COAT

TRIGÈRE

Opposite: One of the most significant shapes in the new American collections—the trumpet skirt. Designed for it, a brief, jutting coat stopped short of the skirt flare, a hat with a suspicion of height. The dress, in black worsted crêpe, fitted like a peach skin as far as the flare; about $155. Black felt mantelet, interlined, lined with red; about $165. Both by Trigère, at Bonwit Teller. White glacé capeskin gloves by Wear-Right, $8; McCutcheon's. Dress and coat, also at Garfinckel's; Best's Apparel. Whangee-handle umbrella, $10; Uncle Sam Umbrella Shop.

AMERICAN READY-TO-WEAR COLLECTIONS *continued*

THE NEW LENGTH OF FASHION The good day skirt is fourteen to sixteen inches from the floor, depending (as always) upon what is most flattering to the shape of the leg. The good coat length is many a length, is newest when it's short. It may be short of the skirt-hem; short of the hips; or one of several stops between. There's the short overcoat dovetailing exactly the flare of the trumpet skirt; a short overcoat in a belted tunic line; short, crisp overcoats above narrow skirts. The good sleeve-length is often shorter; the shortest is the dolman (difficult to say where the armhole ends and the sleeve actually begins). But most sleeves are—or can be—pushed up, turned back. Meeting this situation are long-drawn gloves. The suit-jacket length is generally longer. It could be waist-length; but more likely, much longer. The best average length ends at about wrist-length, in a close-fitting, slightly-domed peplum. And the good length, the correct length for a late-day skirt or a short evening one, is the same length you wear by day.

THE NEW TEXTURE OF FASHION This is the feeling: depth of fabric. And it's everything in the case of many new coats. No matter how short, how narrow the coat, it has a "bigness"—through thick, substantial, often shaggy wools. There are nubbly wools; long-haired, furry wools; some are coarse, some soft. The vocabulary is "doormat fleeces," "ostrich fleeces," "teddy-bear cloth." The new surprise: a big, rough-cloth coat wrapped over a satin short evening dress; a big, rough-cloth coat lined with pale satin. Next, in new importance, is the double-faced wool, a reversible fabric so woven that neither side is the wrong side. And there is the touch of velvet, at all hours; the texture of creamy pale brocades for late-day and evening; of heavy satins and deep-piled Lyons velvets for evening. The fashion is for hats of furry felt, velours, hatter's plush....

THE NEW COLOUR OF FASHION Vivid colour. The stand-by tweed suit in a blazing purple, a brilliant blue. The practical coat in a burning rust. The subdued, careful, late-day dress, suddenly light-struck, in colour. Colour going everywhere and as often as black.

THE DOLMAN COAT

Opposite: This shape, this fabric: everything of fashion. The coat-sleeve, a new dolman line, begins and ends at the elbow; grows out of the impression of a cape. The fabric, one of the most celebrated of the new shaggy wools, is Lesur's "doormat" combed wool—substance of both coat and hat. The coat, silk-lined (with an inner band of bright Roman-striped ribbon), $335; and the cloche; both Ben Reig designs by Omar Kiam. Bonwit Teller; Wanamaker's, Phila. Richelieu pseudo pearls; Bonwit Teller.

HORST



DOLMAN COAT.
SHAGGY WOOL

OMAR KIAM



HALF-TRUMPET SKIRT

One of the most significant shapes in the new American collections—to be handled with care for proportion.

HATTIE CARNEGIE's half-flare skirt: a glove to just above the knees, then fluted for easy walking. The suit, a quiet past-five outline in silk barathea, $250. Peaked velvet hat (a hat with a lift is important to a trumpet skirt), about $35. Both also at Frost Bros.; Marshall Field; Filene's.

HATTIE CARNEGIE

THE CHEMISE DRESS

(opposite)

One of the most revolutionary shapes in the new American collections—one with an already-established future.

NORMAN NORELL's always-identifiable hand shapes this unwaisted dress (make your own waistline); the emphasis of flat hips, of a low trumpet-flare to the skirt. Black silk taffeta dress, about $250. Velours cloche by Irene of New York for Traina-Norell, $50. Rhinestone earrings, pin, by Accessocraft. Gloves by Superb, $6. All, Bergdorf Goodman. Dress, also Garfinckel's; I. Magnin.

NORMAN NORELL

HORST





BOLD SHORTCOAT

MONTE-SANO, who mixes tweed and imagination well, builds one of the most authoritative shortcoats in a year of short coats and pipestem skirts. Here, in black and white parquet-plaid, a double-breasted overcoat with a big, deep collar, volume hidden in deep pleats at the sides. The coat, in Jacqmar English wool, $165; Saks Fifth Ave.; L. S. Ayres; Hutzler's

MONTE-SANO

HORST

REVERSIBLE SHORTCOAT

WILLI, who has a quick eye for new trends, points up three of them here: the short coat, the reversible coat, the contrast of bright blue and grey. Here, with a wide eave of collar, a coat in double-face Worumbo wool, $135; Russeks; The Broadway. Grey felt mushroom hat, John Frederics. Mock pearls, gold-plated earrings, by Halbé; Lord & Taylor.



WILLI



THE STRAIGHT LINE VARIED...

BY A CAPE COLLAR

ADELE SIMPSON knows the becoming. On this page, a collar-cape to break the narrow lines of a plain and excellent jacket and dress, worn together or no *(see below)*. All three parts in bright navy-blue sheer wool; the cape-collar, black seal-dyed muskrat. Together $225; rhinestone cross by Accessocraft; Henri Bendel. Jacket, dress, and cape also at Hutzler's; Famous-Barr.

BY A WRAPPED SKIRT

HARVEY BERIN understands the all-day dress. On the opposite page, a shaft of a shape, the skirt falling narrow, the width all folded to one side. Asset to the wrapped skirt, the easy walkability. Breaks in the straight line: wide cuffs, wide collar, one pocket. Dress of black Juilliard worsted, $70; big snowflake rhinestone pin by Bogoff; both, Bendel's Young-Timers. The dress, also at J. W. Robinson.

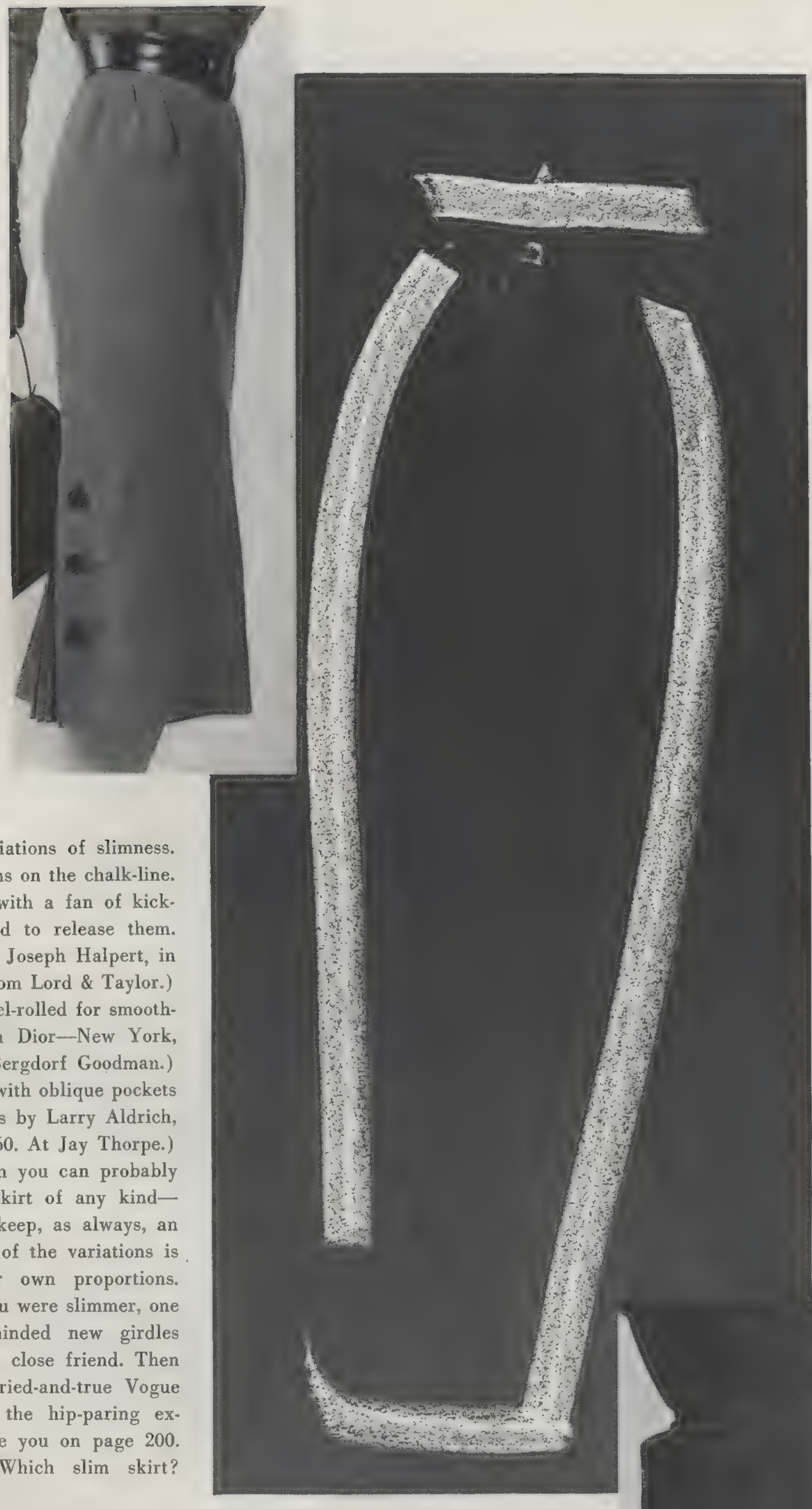


ADELE SIMPSON



HARVEY BERIN

HORST



SLIM SKIRT VARIED...

The fashion is for slim skirts. But variations of slimness. Photographed here, three of the variations on the chalk-line. *Above:* The straight and narrow skirt with a fan of kick-pleats—when the side-slit is unbuttoned to release them. (This dress, a Jacques Fath design for Joseph Halpert, in a grey Staron silk-and-worsted, $165. From Lord & Taylor.) *Below:* The slim skirt wrapped and panel-rolled for smooth-but-not-tight look. (Dress, by Christian Dior—New York, in red sheer wool with taffeta, $225; Bergdorf Goodman.) *Below, right:* The tapered slender skirt with oblique pockets giving the hipline a little leeway. (Dress by Larry Aldrich, in brown and black checked worsted, $60. At Jay Thorpe.)



If you are slim you can probably wear a slim skirt of any kind—provided you keep, as always, an eye on which of the variations is best for your own proportions. If you wish you were slimmer, one of the firm-minded new girdles might be your close friend. Then there is the tried-and-true Vogue Diet X. And the hip-paring exercises we give you on page 200. There now. Which slim skirt?

HORST

THE TUNIC COAT

Opposite page: New shape—the shortened coat, narrow, belted, jutting open to the knees; slanted collar, cuffs; all in a new creamy tone of brown. Necessary to this tunic shape, a slim skirt, unvaryingly slim. With a little mushroom hat, a big muff. Coat (in Forstmann wool, $285) and hat, both by Christian Dior—New York. The coat and hat at Henri Bendel; Hudson's; Seidenbach's; I. Magnin.









SAPPHIRE: NEW STAR

Opposite: A colour sweeping the collections: warm brilliant blue. Here, in velvet, in jewellery. Day-length evening coat of silk velvet. By Nettie Rosenstein. From Bonwit Teller; I. Magnin; Frost Bros. Blue velvet pillbox, blue veiled, from Mr. John. Bright addition: a pair of blue clips of rhinestones and pseudo sapphires. Elizabeth Arden's "Burnt Sugar" lipstick.

NETTIE ROSENSTEIN

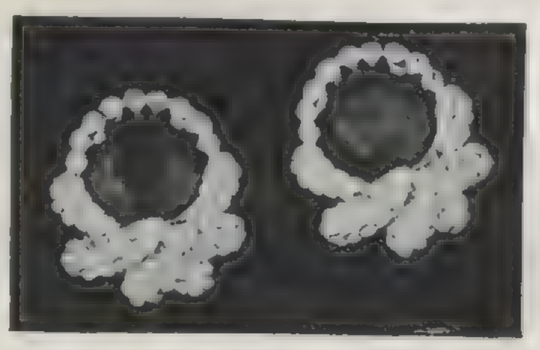
HORST



UNREAL JEWELS: BIG AND BOLD

Openly fake, wonderfully so—new jewels that are big, bigger, large-to-huge, with the emphasis not so much on stones as on design, proportion, dimension. The pieces, none flat, star jewel colours within the designs.

Top: Drop earrings of gold-plated metal, rhinestones, a centre of fake sapphire. $15. Masses of rhinestones—an imaginative pineapple pin with petal stripes in pseudo sapphires, rubies, or emeralds. $60. *Left:* Gold-plated drop earrings; pseudo rubies, sapphires. $10. *Above:* Rhinestone daisy pin. $25. *Right:* Rhinestone and fake ruby earrings. $13. All by Halbé; from Altman. All prices subject to tax.





"THEY SEE YOU THIS WAY"

Ready-to-wear fashions—all across America now

There is talk, and truth in the talk, of a newly international accent in fashion. American designers visiting Paris. French designers visiting here. But, despite the Atlantic run, American fashion houses work (and with anything but detachment) toward the looks and likes of the American woman . . . known her for years.

This year, the line is slim (that's us, ideally, as everyone is doubtless aware). Or the line gives the illusion of slimness (that's slimness made comfortable). Not the inevitable black (why should black be inevitable when everybody likes colour . . . loves blue?). Always the interesting coat (anything we spend as much time in *should* be pleasantly diverting). Always the little, neat head (short hair has a long way to go before it's run its course). And always, always, the long, slender, celebrated American leg.

As for the waistline, the hips. In the Paris collections, the tightly-cinched waist, rounded hips figure as fashion news this season. But the American thing idealizes the American hipline, the long, taut, flat hipline; a lean but not breathtaking waist. (Among American designers all this is a sort of traditional family recipe, remembered simultaneously by everyone.)

For instance. There is the chemise dress: embodiment of the slim line. Norman Norell, of the house of Traina-Norell, has, for the past two years, been promoting his theory of the waistless dress, a dress so intricately cut that it suggests a tidy waistline without cleaving to one. For 1950, his celebrities are his chemise dresses, a series of middy dresses, their skirts splaying out under tight, lowered hip cuffs. Hattie Carnegie does a chemise line in a black corduroy coat-dress, the line falling straight to a level below the waist, and flaring in a trumpetline below that. By B. H. Wragge, a chemise dress cut as narrow at the hem as at the top, meant to be worn sometimes unbelted. And via Larry Aldrich, the chemise idea in a braid-bound jersey middy dress with an unwaisted bodice, a perfectly straight skirt. (Everything we're discussing here is made by ready-to-wear houses—meaning, of course, that it's ready to wear, and in stock in various shops across the country.)

Among the coat-variables: Monte-Sano, a name for coats, does bulky "little overcoats," three-quarter and seven-eighths lengths. One of his memorable wraps is of black fleece, as soft as fur, with deep brown Alaska seal collar and cuffs; a full-length coat that could go anywhere from twelve o'clock on. Omar Kiam of the house of Ben Reig, who is about as material-conscious as anyone designing today, does a dolman sleeve coat of "doormat" fleece. Another, a costume-coat of smooth black wool with a wide collar of mink that goes on to the hem; beneath the coat, its surprise, a jewelled white evening sheath. And Bonnie Cashin, who designs for Adler & Adler, spends some of her special talents in a fascinating series of double-clothes (she's dressing the American woman in layers this year). One of her doubles is two coats at once. A wool tube in a good rust colour, and over it a huge black wool mantle. Mangone tailors (his genius) a superb, full town coat with a scarf slung about the throat (done with the firm hand and sly detail that characterize his work). And the fur-lined coat, which doubles for fur, is done with great elegance by Deitsch-Wersba; prime example—grey tweed, lined with grey moleskin. The whole thing unbelievably light.

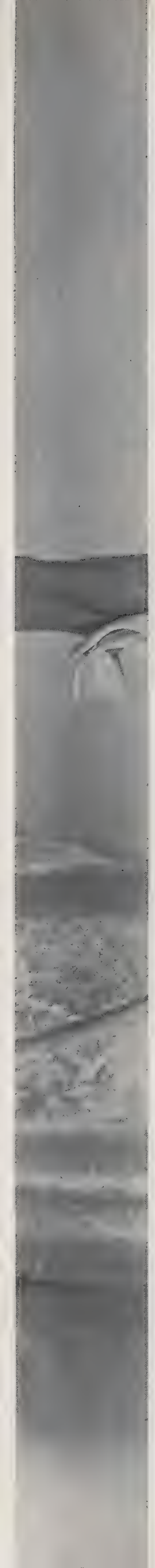
More coats. There is an excitement in Jane Derby's collection: a big travel coat lined with white woolly sheepskin; black rabbit lining for a great, bulky satin evening coat. *(Continued on page 195)*

JO COPELAND
NETTIE ROSENSTEIN

EVENING NEWS: RIPE APRICOT *(opposite page):* The delicious new tone—Jo Copeland calls it "Pink Champagne"—as an evening brilliance, runs through American collections. *Left:* Jo Copeland's sculptured ball dress; strapless; built of two stiff cloths, satin and taffeta. Of Stafford silks, $250. Jewellery, by Marcel Boucher. All, Saks Fifth. Dress, also Harzfeld's; Frost Bros. *Right:* Nettie Rosenstein's great satin evening coat (worn with pink, with ruby slippers!). In pure silk, about $345; Bonwit Teller; Frost Bros. Evening bloom: Patou's "Pêche" powder perfumed with "Joy."

HORST







THE NON-BLACK LOOK

LATE-DAY BROCADES

New and important fashion news, the non-black look—the smartness, the shimmer, the glimmer, the flattery of *light-coloured* brocades, for late day—and on into many evenings. *Above:* A combination of brocade plus blue velvet in a cocktail-theatre dress that appears more silver than dark. The velvet neckline and pocket decoration repeat the navy-blue fleck of the rayon brocade. A Miss America design. $70. Velvet skullcap with rhinestones on each side, by Harryson. $27. Both at Saks Fifth. Black velvet bag, by Josef, $15 plus tax. At Best's. *Right:* Dress and jacket in white-and-silver brocade, worn here as a suit; to wear also without the jacket. The dress, a strapless sheath, has two folds on the top of the bodice. By Capri. About $125. From Jay Thorpe. Soft and grey against the lustre, a chinchilla muff from Aaron Reiss. White gloves, French kid, eight-button length, by Kislav. $10.50; Best's. *Opposite:* Simple sheath-like lines in a white-and-silver brocade dress with a petal collar. By Martini. $70. From Best's; Gimbels, Philadelphia. Over this shimmer, a long stole of Emba white mutation mink. By Fredrica. Bonwit Teller; I. Magnin. *All brocade dresses of Du Pont rayon; all also at Woodward & Lothrop. The rhinestone jewellery, by Trifari. Saks Fifth.*



HORST

DESIGNERS' COLOURS



DAYTIME RED:
WINE VELVETEEN

Her suits are a fame;
this one, a new degree in
afternoons-and-later elegance.
It could have been wool
from the cut; it *is* plush-colour
velveteen. Worn, as here,
with a white taffeta scarf,
velvet pillbox, from afternoon to
dinner to theatre. Suit, $225;
hat, about $35; Hattie Carnegie.
Also at I. Magnin; Hutzler's.

HATTIE CARNEGIE

LARRY ALDRICH

AFTER DARK REDS, PURE REDS

Larry Aldrich, his able variations on new successes.
The bright, great, day-length evening coat:
stark red velveteen and taffeta.
The white, day-length evening sheath:
silk georgette and lace. Together. $155.

Mollie Parnis, her post meridian suits. The new point:
brilliant red silk satin in a dinner-and-later
sheath and jacket, $110.
Everything on this page: Lord & Taylor; Harzfeld's.



MOLLIE PARNIS

DESIGNERS' COLOURS

continued



MORRIS KRAUS

BOLD BLUE ALL DAY, ANY DAY

From his hand, expert tailoring.

New in bold blue, bold checks,
this straight, clear-cut suit.

The jacket, with big sidewise
pockets, of Lesur wool plaid;

the skirt, a black wool blade,
$125; Saks Fifth; Filene's; Ransohoffs.



SOPHIE

BRILLIANT GREEN IN THE EVENING

From her hand, exquisite detail. Here, she gives a startling new brilliance to a little-evening dress. The hipline squared off like an Infanta's dress; the bodice overlaid with scroll embroidery. In silk satin, $395; Saks Fifth Ave.; Neiman-Marcus; Nan Duskin.

DESIGNERS' COLOURS

continued



BONNIE CASHIN



ADELE SIMPSON

BRIGHT BROWN
LIGHT BROWN
WITH BLACK

From Bonnie Cashin, a flair
for remarkable coats.
This, a double coat;
two separate layers worn together—
or apart. One, a light brown,
sleeveless tube with collar
enough for both, $95.
Two, a great black mantle, $165.
Both in Forstmann woollens,
at Bergdorf Goodman;
Neiman-Marcus.

From Adele Simpson,
complimentary daylight clothes.
For this suit a new sharp rust; tiny waist,
domed hipline. Watchnote: the narrow
wrap-around skirt. Suit in wool flannel,
$135; De Pinna. Suit and coats also
at Himelhoch's.

RUST BROWN
THE SHORT,
WIDE COAT

Two strong directives
for this season:
a full-voice colour
in the red-rust-brown school;
a short and important coat.
Here, in burning rust,
such a coat, with big
pockets, a scarfed neckline.
$195. Velvet matador hat, $10.
Both, original models
from Elizabeth Arden's Fashion Floor;
also at Kaufmann's.



NEW PLUMB LINE IN MINK

The steep, straight fall of this coat is underlined by a very new and very notable handling of skins. The low, down-lying collar is a band of wide, fat mink reaching to the hem of the coat; the cuffs are wide skins; but the body of the coat is let-out in narrow strips. Result: a new step in fur design: wide and narrow skins used in one coat...as pattern, as accent to shape...stressing a plumb-line look. And important: the sleeves falling in horizontal stripes from no shoulder line at all; mink-lined so they can be turned elbow-high in the evening. Coat of Emba Aleutian mutation mink; designed by Christian Dior, made by Aaron Reiss; to order at Neiman-Marcus; I. Magnin. Panne bicorne, topped by a big fake jewel, to order at Florence Reichman.

DIOR



MAXIMILIAN

MRS. AMORY S. CARHART, JUNIOR

HORST

NEW DESIGN IN MINK

Mrs. Carhart is photographed in one of the year's best examples of fur design. The coat, superb in workmanship, is voluminous, but it falls flat and straight across the back, the width hidden under the arms; the sleeves, the great oblique cuffs almost melt into the body of the coat (see the cut at the right)—two facts that are most significant of the new shape of furs. The little collar is a mere suggestion of a shape—the sleeves hold the stage. Coat of Emba Royal Pastel mutation mink, by Maximilian, New York and Chicago; also at Holt Renfrew, Ltd. Beige worsted jersey dress, collar and cuffs piped in tan velvet, by Harvey Berin, $70; Saks Fifth Avenue.



GUESS HOW MUCH? WOMEN'S FASHIONS



Here, three adaptations of Paris designs, made expressly for women who wear half sizes or sizes from 36 to 44. The prices? Gentle as the lines. (These three by Puritan, at Russeks; Jordan Marsh; Hudson's.)
Top right: Asymmetry as a friend to the figure: the side-buttoned coat-dress of thin black wool, the side-pocket delicately embroidered in black braid, jet. Original by Alwynn; this version, in Juilliard wool. Sizes 14½ to 24½, $18. Shown with it: a curving hat of white feathers on black velvet, by Florence Reichman; a black Persian lamb scarf; both from Russeks.
Background: The Regency Club, where card-players gather for bridge, Canasta, and the three-handed game of Towie, shown in the table-top view below.
Right: Praising from all angles: afternoon dress with a dipping squared neckline, a slant-tiered slender skirt. Original by Molyneux; this version, in dark green Bur-Mil rayon crêpe, sizes 36 to 44, $18.
Opposite page: High in fashion this season, the dress-and-jacket costume. Here, the bolero has long slim lapels, bronze-beaded; the straight dress skirt is interrupted, strategically, by a smooth petal-cross at the hips. Original by Alwynn; this version, in brown Bur-Mil rayon crêpe, sizes 14½ to 24½, $18. With it, a profile hat of melusine with a lift of brown ribbon; a brown veil. By Jeanne Tête; from Gunther Jaeckel.







FRANCES MCLAUGHLIN



MRS. OSWALD LORD

JOFFÉ



ALLEN DOBSON

ELDRED REANEY

ABLE CITIZENS

The men and women whose photographs appear on these two pages share a deep-rooted determination to have a part in building America. Their cause may differ but not the sense of urgency or responsibility, the long term interest or the enthusiasm that fires others. These four qualify for a special order of merit. Vogue calls them "Able Citizens," has shown eight others, hopes in months to come to show more like them.

MRS. OSWALD LORD is Chairman of the United States Committee for the United Nations' Emergency Children's Fund which, in two years, has immunized some twenty-five million children against tuberculosis, has fed over six million and clothed another four million. (Its funds or goods have been supplied by most of the world with the United States matching international donations at a ratio of three to one.) Wherever it operates, the Children's Fund does so only under the perceptive eye of a U.N. mission. Mrs. Lord, an incisive, good-looking woman with steely hair and flashing grey eyes, also is Secretary of the Community Chests and Councils of America, was recently appointed advisor on housing to the Department of Defense. (In the course of her many off-stage government assignments she has three times been called to testify before Congress.) Today, Mrs. Lord's hobbies—photography and fishing for small-mouth bass in her native Minnesota—are notably neglected. The mother of two sons, she lives in New York, is soft spoken, direct, diplomatic, and quick to listen.

ALLEN DOBSON, an emphatic, ruddy faced Nashville businessman, has organized a new kind of international project. With the help of the State Department and donations from Nashville citizens, he organized and underwrote a six-week tour (from July 1 through August 15) of the United States to be made by twenty-one boys and girls from as many European countries. These youngsters saw a variety of things and places from baseball to Oak Ridge. They visited Chicago, New Orleans, Washington, and New York, spent a week on a farm, another week in private houses in Nashville. Between fifteen and seventeen years old, they were chosen for their leadership, personality, scholarship, multiple interests, and ability to speak English. Mr. Dobson, the father of two children, is a deacon of the church and a big-game hunter as well as a man who feels that young people are our best salesmen of friendship.



MISS JEAN TENNYSON



BALKIN

FAIRFIELD OSBORN

MISS JEAN TENNYSON is a blonde, dynamic soprano—the catalytic agent behind the Artists Veterans Hospital Programs, which today is the major source of musical entertainment for 100,000 Americans still in the 133 veterans' hospitals. A unique one-woman-one-secretary organization, in the three years since it began (at the suggestion of the Veterans Administration), it has grown from a group of twenty to three hundred musical volunteers, including important singers, orchestras, and instrumentalists. The concerts, given in wards and in hospital auditoriums, have proven to combine recreational and therapeutic values particularly for psychiatric and tubercular patients. Miss Tennyson, in private life Mrs. Camille Dreyfus, pays the running expenses out of her own pocket; the artists give their talents.

FAIRFIELD OSBORN is President of the Conservation Foundation; its purpose and his: to conserve the natural resources of America and of the world. Looking like an El Greco saint dressed in a sack suit, he travels relentlessly, speaking with distinction and fervour to farmers, industrialists, educators; making the point that 25% of our crop land is impoverished or already ruined; that the annual drain on our forests is considerably greater than their rate of growth; that 85% of our arable land is not properly farmed, that we are violating the primary rules of good business by drawing on our capital—using up our gilt-edged resources without replenishing. To counteract such dangerous waste, the Foundation—supported by gifts and grants—is sponsoring research and education projects; among them the new Chair of Conservation at Yale. Mr. Osborn, a graduate of Groton and Princeton, and for ten years the President of the New York Zoological Society, wrote in his book, *Our Plundered Planet* (which has been translated into nine languages since it was first published two years ago): "The tide of the earth's population is rising, the reservoir of the earth's living resources is falling. . . . Man must recognize the necessity of cooperating with nature."



THE BRIGHT BLACK REPTILE SHOE

In this season of colour, the black accent, especially the black shoe, is not merely a safe conservative choice. It is a sure way to sharpen, to heighten, the effect of your costume-in-colour. New among black shoes, these, all in the naturally patterned polished black of reptile skins. Alligator, with the familiar markings that make it a strong character. The small-grained alligator called lizagator. Close-grained lizard. And, a newcomer in black, cobra, shown, left, at the top of the heap, in a simple, supple opera pump that has the gemmy lustre of jet. Because of the self-interest of these skins, they look their best made up along the simplest lines, as we show them here.

Left (on the foot): Black alligator shoe hand-sewn, the heel straight, moderate, a slight rise at the throat. Made to order. *Left, below:* Black opera pump, lizagator even to the buckle, $30. *Below:* Opera pump of black lizagator, delicately shaped, circled by a narrow collar band of black patent leather, $30.

All the shoes on this page are by I. Miller. The three shown on the foot are at I. Miller, New York. Both pairs of opera pumps at the bottom of the page are also at Neiman-Marcus; I. Magnin.



COFFIN

Opposite page: MISS CHASE

A lady at home in many mediums, Miss Chase is a sprightly and frequent guest on television shows of others and presides weekly over her own program, "Glamour-Go-Round." She acts in the theatre and in pictures, the lecture platforms of the country are well acquainted with her pungent comments on manners and mores, and Doubleday will this winter publish her fifth book, a novel entitled *New York 22.* We capture her in a relaxed moment, photographed in front of her new dark green Cadillac, wearing one of the year's first colours: Parma violet. Soft wool suit by Maurice Rentner; at Saks Fifth Avenue; Wanamaker's, Phila.; Vandervoort's.



RENTNER



RAWLINGS

MISS ILKA CHASE

THE PARADE INTO THE PIAZZA GRANDE, PRELUDE TO THE JOUSTS

OPPOSITE: A KNIGHT CHARGING THE ENEMY—A WOODEN FIGURE OF THE KING OF THE SARACENS.

SARACENS' JOUST... 1950

In Arezzo, Italy, for two gusty days each year, the thirteenth century immerses the twentieth. On June 4 and again on September 3, the streets of this mediæval hill town fill with parading townspeople dressed as heralds, knights, foot soldiers, and bowmen, in ancient costumes stored in the church from century to century. This robust tournament takes place, as it has ever since the Crusades, against the Saracens, before a cheering, jeering audience. Jousters with monstrously heavy lances tilt against a wooden man on a swivel who represents the enemy, the King of the Saracens. To win, a knight must hit the paper bull's-eye in the enemy shield, at the same time avoiding a smashing blow from a knout tipped with wooden balls which is the Saracen's automatic response when his shield is struck. Dante said of these Aretines, as he called the people of Arezzo: "O Aretines . . . I have seen the starting of raids, the onset of tournaments, and the running of jousts, now with trumpets . . . with drums. . . ."



DRUMMER IN THE COLOURS OF ONE OF THE TOWN'S FOUR ANCIENT QUARTERS.

ARTHUR BOOTH



A TRUMPETER AND STANDARD-BEARER LEADING THE PARADE



"ONCE THE SUMMER PEOPLE ARE GONE"

BY DOROTHY VAN DOREN

EDITOR'S NOTE: Mrs. Van Doren and her husband "the Professor" live in a one-and-a-half-storey white frame house with dormer windows spilling out on a vista of Connecticut countryside. A novelist, and a wonderful cook, she is the wife of Mark Van Doren, the poet who is also Professor of English at Columbia University. Although the "little boys" she writes of are now in their twenties, the Van Dorens' life remains happily static even to the toasted cheese at tea time. This is a chapter from Mrs. Van Doren's new book, *The Country Wife*, to be published by William Sloane Associates next month.

ORDINARILY in September we are just like all the other summer people in our Connecticut town. We hasten to can the last of the tomatoes, we cut as many zinnias and marigolds as the house will hold, giving it a decided look of a funeral home, we take last walks in the woods, and a last cold swim in the lake; and we load and load and load the car for our trip back to town. The summer is over.

But not every September. Once in seven years it is different. Then the Professor has a year's leave from his teaching and we stay in the country. It is the blessed sabbatical year, the lucky seventh. The University offers to its professors a half-year on full pay or a whole year on half-pay. With complete financial abandon, we take the full year on half, trusting in the Lord to provide, which to date He always has. Let it be said at once that the University does not expect its professors on sabbatical leave simply to loaf! Most of them come up with a book, or another research problem answered, or a course of reading accomplished. My Professor can be counted on for a book.

When the first sabbatical bat loomed ahead of us we thought seriously about what we should do with the time. Southern France, maybe, soft days on the Riviera, a chance for the boys to learn French (not to mention their mother), no worry about the weather, and living cheap enough to avoid other worries. Or maybe Mexico, on the high plain around Mexico City, Cuernavaca, a little touch of Spanish, and frijoles for breakfast. We bought guidebooks and studied maps. The Professor loves maps. But in spite of them, we could not decide on the particular foreign spot to spend our precious winter in. It was I, for once, who had the inspiration. "Look," I said, "we've always wanted to spend a winter in Connecticut. We hate so to go back to town in the fall. Why isn't this the time? There'll be no travelling, the boys are too small to go to school, and we'll be Natives. Let's do it."

And we did. A modest hot-air furnace was installed, with a great square register in the living room, and the promise, amply fulfilled, of hot heads and cold feet. We rented our house in town. We had no electricity in those days, but there were plenty of big Rochester lamps with round wicks that held more than a quart of kerosene. We hired an elderly Mary O'Shea who in her heyday had been cook for the rich (and did not let us forget it) to "do" for us at wages which, although low, were beyond our means. We bought snow tires for the car, and storm windows to protect the north and west sides of the house. We ordered winter clothes from the mail-order catalogue—country winter clothes. And we were ready!

September that year was like no other September. It was not even like the sabbatical Septembers that have followed it. For now we know what it will be like, and we know we shall love it. But that first September we felt a little like pioneers setting out for Oregon in a covered wagon. Or I did. The Professor had spent his young boyhood on a farm; but I was a city dweller, and so were our boys. The country for us meant June, July, August, and part of September: long days, short nights, warm sun, flowers in the garden, the amenities of summer everywhere. Now we were to try something quite different.

We began to feel it shortly after Labor Day. For then the country boys and girls went back to school. We hadn't thought much about country school in other Septembers. But this year we were particularly conscious of it. If we took a drive in the afternoon, we noticed busloads of young ones being driven home, and smoke came out of the school chimney, and boys played ball in the hard, brown yard. There were bushels of green tomatoes on the vines that year, but we didn't worry about them. In ordinary Septembers we would have picked, wrapped, and stored them against frost on some night when we were far away in New York. This year we picked the ripe ones and waited. If the temperature started to skid downwards we wouldn't be in New York! We'd be right here, to take whatever precautions were necessary, from covering the vines with newspapers to stripping them.

Along about the middle of the month it was forty-five at breakfast time. The Professor said nothing, but by nine

o'clock I began to smell a new smell in the house—a warm smell of wood smoke. We had our first furnace fire. And it felt good. The kitchen felt good, too, with heat from the brand-new range that had replaced the foolish bottled-gas stove. We needed heat now. And our old cook kept pots simmering at all hours with soup that tasted better than soup ever had.

It wasn't really winter yet. It wasn't, properly speaking, even fall. But we had fire. We wouldn't be cold in the months to come. There was one touching thing we noticed when winter really hit us and the furnace fire was a daily must. Our house was built around 1795. The living room is lined around the fireplace with horizontal chestnut boards, which measure as much as twenty-seven inches across. As the heat penetrated the old house, such heat as, in its century and a half, it had never known, the boards dried and shrank till the cracks between them were a half-inch wide. We plugged them neatly with narrow strips of molding—or rather the Professor did—and they did not shrink much more. But I thought of those old, eighteenth-century boards, cut from trees whose kind has disappeared from this country, experiencing for the first time general heat all over the house and not the local warmth of fireplace or stove. I felt a tenderness for the big cracks. They seemed to say that the boards had a life of their own.

THE day the full difference of our first sabbatical September came over me began like any other day. It was cold enough for a fire. The Professor came downstairs before the rest of us in slippers and bathrobe on his way to the cellar, started his furnace, and waited in his rocker by the fireplace for it to catch enough so that he could turn off the draft. Then he came back to bed to get warm for five minutes and presently we all got up. The little boys put on their new country clothes—flannel shirts, long pants, wool socks, stout shoes—and we went downstairs to eat buckwheat cakes and sausage, a breakfast that no city slicker ever could or should endure, but that seems just right for the country. The leaves were still on the trees, although many of them had turned; there were still a few annuals in the garden, and plenty of vegetables—beets, cabbage, carrots, broccoli, Brussels sprouts—all good enough, if somewhat tame.

We spent the morning picking apples, the Professor and I on ladders up in the trees, the little boys choosing the soundest ones from the ground and putting them in the baskets. Our apples are not very good, but they are usually plentiful. We have them sprayed once, and it is quite easy to eat around the worm holes. The best trees are often the oldest and knottiest. In the meadow back of the house stands a big trunk and one thick branch, probably a former sucker. We took three bushels of Yellow Bellflowers from it that year, an apple that is no longer grown because the fashion has changed to pulpy Delicious. The Yellow Bellflowers blush a little on one side and they are likely to have brown freckles on their cheeks. They are hard, tart, and long keeping. I don't know what more you could want in an apple, but anyway, people don't grow them any more.

Midday dinner was pot roast which had wonderful flavours in it that I have never found in this dish before or since. Mary was secretive about the recipe, but she admitted that she put in a little cinnamon. It was, however, much more than cinnamon; there were undoubtedly onions and maybe sage and of course salt and a few ripe tomatoes and black pepper and—oh, well, it doesn't matter. After dinner it was inevitable that we should take a nap!

At four o'clock or so we put on sweaters and caps and started off for the country store where we do our marketing. The same store is now a member of a chain and displays a variety of produce, including fresh fruits and vegetables, which would do credit to a city super-market. But in those days there were only the same unexciting vegetables we could have taken from our own garden, plus apples of which we had plenty. We did buy butter and lard and candles and nutmeg and paper towels and bacon and a slab of the country Cheddar which was locally famous. We were, to our surprise, the only customers. In the summer it was hard to get waited on, even with the storekeeper and his two sons and a nephew. But now there was plenty of time to walk around and look at the shelves and taste a bit of cheese and buy a bag of salted peanuts and talk a little politics (the storekeeper is one of the handful of Democrats like us in a rock-bound Republican town).

The little boys, after earth-shaking indecision, finally selected the particular hard candies they wanted from the case in the corner. I checked over my list once more to see if I had forgotten anything, and the Professor lighted a cigarette. He looked around the store. "Business falling off?" he asked, half jesting.

"Why, no, not as I know of," the storekeeper answered. "It's always quieter after the summer people have gone."

After the summer people have gone! I rolled the dear, the delightful words around in my head like precious jewels. After the summer people have gone. I looked at the storekeeper hard to see if there was a hidden smile, a twinkle in his eye; he was quite capable of ribbing us. But he was perfectly serious as he tied red and white string around the cheese and stuffed it in my basket.

I was not so foolish as to believe that we had been accepted as natives of a New England town after a few summers and the beginning of one winter of residence. I knew my neighbours too well for that. But that was what he had said. He had distinguished us, our family, the four of us, from the regular summer people who filled the store for more than three months, wearing slacks and red bandannas and sandals, instead of the farmers' more sober garb. We were summer people, of course. That is, we usually were. But not today, not this darkening afternoon in late September, with russet leaves on the roadside and a smell of frost in the air and a big pile of pumpkins in the corner of the store. For this brief moment we were not summer people but Winter Residents—a cross between people who lived here and people who sometimes spent the winter. That was all it amounted to.

YET I was enormously happy about it. On the way home in the car I put my arm through the Professor's and rubbed my cheek against that of the little boy who was hanging over the back of the seat nearest me. I munched a handful of peanuts and remembered that the old cook would have a pot of tea waiting for us, with toasted cheese and crackers. She loved her tea and was glad we liked it, too. The furnace fire would be sending up a comforting wave of heat. We would pile our sweaters and jackets in the hall and go into the living room and light the kerosene lamps. The little boys would make a block house while the Professor and I sat down to our tea.

Well, it was not quite like that. We got home and the house was warm enough; the *(Continued on page 190)*



DAME EDITH EVANS
Daphne Laureola

FLORA ROBSON
Black Chiffon



WOLCOTT GIBBS
Season in the Sun



ALDOUS HUXLEY
The Gioconda Smile



ETHEL GRIFFIES
Legend of Sarah



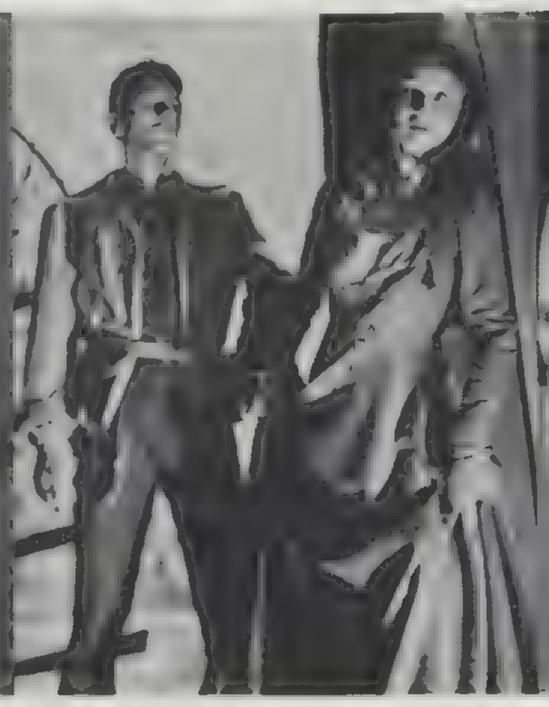
SEAN O'CASEY
Cock-A-Doodle Dandy



JESSICA TANDY
Hilda Crane



CHRISTOPHER FRY
Ring 'Round the Moon



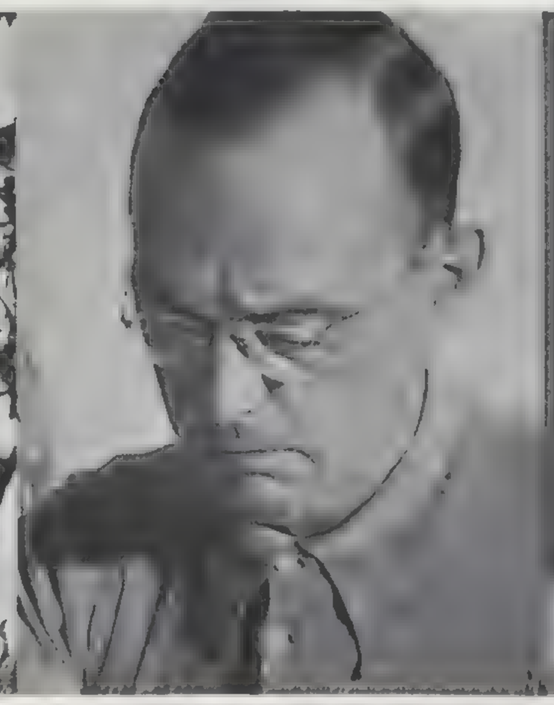
JOHN GIELGUD, PAMELA BROWN
The Lady's Not for Burning



LILLI PALMER
Bell, Book and Candle



MARCO POLO
Messer Marco Polo



DAMON RUNYON
Guys and Dolls



JOHN STEINBECK
Burning Bright



ALEC TEMPLETON
Seventeen



PHILIP BARRY
Second Threshold



CLARE BOOTHE LUCE
Love Is a Verb



L. KRONENBERGER, EMMY PLAUT
The International Set
The Best of Care



LOUIS CALHERN
King Lear



TENNESSEE WILLIAMS
The Rose Tattoo



EUGENE O'NEILL.....
Desire



PATRICIA COLLINGE
The Curious Savage

ETHEL MERMAN
Call Me Madam



COLE PORTER
Out of this World

CELESTE HOLM
Affairs of State



MARK TWAIN
Twain on the River

HERMIONE GINGOLD
Bless You All



. . . *and* JO MIELZINER
Under the Elms

E. Y. HARBURG
Flahooley

TIP SHEET FOR ANGELS

ON THE NEW BROADWAY SHOWS

If one wanted to be an angel and back any of the twenty-nine new theatre productions shown on these pages, one should know what the horse players know—the records of previous races, the genealogical lines, the handicapper's comments, the odds. Every winter the horse players who gamble on the Kentucky Derby read the mimeographed tip sheet, called the "future book of the winter lines," that gives the odds on the entries; here, before the new theatre season starts, is our own future book of the winter lines. Some, like the horses, may be scratched from the lists. There will be added starters. (For the past four years *The Green Pastures* has been on the September lists, has always been scratched by January.) Shrewd Broadway angels know the records of the producers, the authors, the stars; they read the scripts and hear auditions, and every year they lose millions. They listen to the legends of the reluctant ones who refused to back the fabulously successful *Kiss Me, Kate,* which had some thirty auditions. They learn of the courage of the backers of *The Consul,* that long, long shot. If you were an angel, would you back Christopher Fry, the most talked of new playwright? Would you back the maiden Broadway productions of two comedies written by two of the best drama critics, Wolcott Gibbs of *The New Yorker* and Louis Kronenberger of *Time?* Would you back Sean O'Casey, John Steinbeck? Would you back Rodgers and Hammerstein who produced *Annie Get Your Gun* and *South Pacific* but who lost some $125,000 on Graham Greene's *The Heart of the Matter* last spring? Would you back Irving Berlin. Alec Templeton, or E. Y. Harburg? Would you play the favourites, like Ethel Merman, where the odds are very short, or would you play the unknowns in their first starts where the odds may shoot to fifty to one? For handicapper's dope, turn to the next page.

TIP SHEET FOR ANGELS *cont'd*

Handicapper's comments are in italics.
Opening dates uncertain.

DAPHNE LAUREOLA *"Reported fast."*

By James Bridie, the Scotch playwright who is an unusually consistent winner on the English tracks. This play, a maddening mixture of wit and unsustained brilliance, ran a year in London. The star: Dame Edith Evans, one of England's greatest actresses, triumphs as a gentle lady, lovely, liquored, and in love. Produced by Leland Hayward, Sir Laurence Olivier, and Herman Shumlin, all three spectacular winners. (September 18.)

BLACK CHIFFON *"Fresh, fit."*

By Lesley Storm, good British dramatist, who dissects a normal woman's inexplicable action—the stealing of a nightgown. The star: Flora Robson, gives the part a delicacy, a touching quietness. Made a masterly race with this one in London, may repeat here. Producer: John Wildberg who has run *Anna Lucasta* on practically every track, has never retired her. (September 27.)

SEASON IN THE SUN *"Maiden race."*

By Wolcott Gibbs, *The New Yorker* drama critic, whose casual, sensitive wit, like a dumdum bullet, has pierced innumerable playwrights, often shattering them. A comedy with teeth marks about summer life on Fire Island. The cast: Richard Whorf, Nancy Kelly, Paula Laurence, all uneven starters, with occasional brilliant wins. The director: Burgess Meredith, an in-and-outer. Producers: Courtney Burr and Malcolm L. Pearson. (Burr has won several large purses.) (September 28.)

THE GIOCONDA SMILE *"Sharp, may go well."*

By Aldous Huxley, the coolly brilliant novelist and essayist, who has dramatized his own famous, much anthologized short story of the English middle-aged virgin with the enigmatic smile, who murders the wife of the man she loves. Note: it ran in London two years ago. The star: Basil Rathbone as a compulsive seducer. Director-Producer: Sheperd Traube, who did *Angel Street.* (October 3.)

LEGEND OF SARAH *"Shows flash of speed."*

By James Gow and Arnaud D'Usseau, whose previous winner was *Deep Are the Roots;* their new play, a comedy with a mocking grandmother. The star: Ethel Griffies, who raced a hundred times or more in the movies, won a new reputation in the theatre at seventy-odd years in Van Druten's *The Druid Circle,* lost a bit of it by furious overacting in *Miss Liberty.* Director: Benn W. Levy, former British M.P., author of the buckle-kneed farce, *Clutterbuck.* Producer: Kermit Bloomgarden, owner of that international racer, *Death of a Salesman.* (October 11.)

THE CURIOUS SAVAGE *"Rates the call."*

By John Patrick, whose second start was the warming *The Hasty Heart,* and whose third, *The Story of Mary Suratt,* was left at the barrier. Has an apparent charmer in this one. The star: Patricia Collinge plays a rather lunatic lady in a sanitarium; Miss Collinge, almost never out of the money, ran a superb race as Birdie, who drank alone, in *The Little Foxes.* Director: Peter Glenville, who caught, and muffed, in almost equal proportions, *The Innocents.* The producers: The Theatre Guild (with Russell Lewis and Howard Young); the Guild in the last three years won four out of twelve starts. (October 10.)

CALL ME MADAM *"Best bet."*

A musical comedy with book by Russel Crouse and Howard Lindsay who, ever since *Life With Mother,* consider that they have lost the race if they only get place money. The score by Irving Berlin, almost always a winner except for his last, the weak-mouthed *Miss Liberty.* The star: Ethel Merman, who has out-sung, out-comicked her colleagues, here plays the American ambassador to Lichtenberg, a caricature of Madame Minister Perle Mesta. The sole angel: NBC, which has put up $200,000. The director: George Abbott. The producer: Leland Hayward, who has never lost a race. (October 12.)

COCK-A-DOODLE DANDY PURPLE DUST *"May be bang-up."*

This entry by Sean O'Casey, the great Irish author who lived in Scotland and argues with England. (George Jean Nathan has been touting him for years.) *Cock-A-Doodle Dandy* is a caustic fantasy on the virtues of joy, expressed by a rooster, and its demerits, by two boozers who believe that happiness is immoral. The producers: Herman Levin and Oliver Smith, whose stable owns *Gentlemen Prefer Blondes.* (November.) *Purple Dust* is a poetic satire about a couple of Englishmen who try to revive the romantic tradition in an Irish castle, the Irish blissfully thwarting them. The producer: Kermit Bloomgarden, who has a growing stable. (No opening date.)

HILDA CRANE *"Shows speed."*

By Samson Raphaelson, who has been racing for years, sometimes in the movies, sometimes on Broadway, won originally with *The Jazz Singer,* again with *Susan and God,* has an amusing, provocative mind, not always dramatically controlled. The star, Jessica Tandy, who created Blanche in *A Streetcar Named Desire,* plays a woman who hovers between the moralities of her mother's generation and of her youth in the 'twenties. The director: Hume Cronyn, a wise actor, who is also Miss Tandy's husband. The producer: Arthur Schwartz, the composer of a hundred hits; his maiden race as a producer was the revue *Inside U.S.A.* (November.)

BELL, BOOK AND CANDLE *"Chance to upset."*

By John Van Druten, who out-distanced his competitors a few years ago with *The Voice of the Turtle,* later missed with *The Mermaids' Singing.* He has been a notable racer even since *Young Woodley,* which made him a Broadway success at twenty-seven. The star: Lilli Palmer, who won her biggest purse as Cleopatra in *Caesar and Cleopatra,* plays a witch, living in New York now. (Someone called it type-casting.) The director: Van Druten. The producer: Irene Selznick, whose great race as a producer was *A Streetcar Named Desire.* (November 14.)

OUT OF THIS WORLD *"Must be considered."*

A musical comedy with Cole Porter's lovely melodies and his simple-cynical lyrics with their innuendoes so beloved by the Yale men of the 1900's. The book by Dwight Taylor and Reginald Lawrence is another try at the Amphitryon story, which means that the costumes are Homeric Greek and modern. Director: Agnes de Mille who changed the path of musicals with her choreography for *Oklahoma!* but had a catastrophic ride with *The Rape of Lucretia,* later did the dances for *Gentlemen Prefer Blondes.* Choreography: Hanya Holm, who has done some brilliant serious work without ever winning a flashy stake. Producers: Lemuel Ayers, who is doing the sets and costumes, and Saint Subber; they picked up a big purse with *Kiss Me, Kate.* (November 30.)

RING 'ROUND THE MOON *"Won three straight in London."*

THE LADY'S NOT FOR BURNING *"Can prove troublesome."*

An entry by Christopher Fry, undoubtedly the most discussed new playwright, whose trapeze work on the flying English language enchants and sometimes irritates. *The Lady's Not for Burning,* a supple, occasionally boring bubble about a death-yearning desperado and a lady who may be a witch, a fifteenth-century witch. May have difficulty in the stretch in spite of the dazzle of the Fry wit, of the high-powered magic of Pamela Brown and John Gielgud. The extraordinary sets and costumes by Oliver Messel. The producers: The Theatre Guild with John C. Wilson and H. M. Tennent, Ltd. (November 8.) *Ring 'Round the Moon,* a translation of Jean Anouilh's pretty mannered, blown-glass comedy with Lucile Watson as an old rip, worldly, wise. The producer: Gilbert Miller, who won handily last season with T. S. Eliot's *The Cocktail Party.* (December 1.) Note: The third Fry hit was *Venus Observed,* in which Sir Laurence Olivier was the star.

AFFAIRS OF STATE *"Wide open affair."*

By Louis Verneuil, a French playwright who had a disaster in 1936 with *Matrimony Preferred.* The star: Celeste Holm, the superb Ado Annie of *Oklahoma!* who is still cracking her voice up and down the scale, usually with great effect, here playing an ugly-duckling secretary in a Washington comedy that has both a former secretary of state and a senator among the characters. Producers: Richard W. Krakeur, who co-produced Strindberg's *The Father,* last season, and Fred Finklehoffe, co-author of *Brother Rat* and co-producer of *The Heiress,* that recent delight. (September.)

MESSER MARCO POLO *"Speedy if in mood."*

A musical comedy made from the Don Byrne novel of 1921 in which the story of the Venetian explorer has an Irish lilt in a Chinese atmosphere. The book: by Robert Nathan who wrote *Portrait of Jennie, One More Spring* and some thirty others; with Siegfried Herzig, who worked on *Bloomer Girl.* Lyrics by Johnny Mercer who has had more hits than a milkweed has pips: "Lazy Bones," "I'm an Old Cowhand." Producers: Gilkey-Oenslager. Stanley Gilkey who placed with *One For the Money, Two for the Show* and *Three to Make Ready* and got lost near the starting gate with *The Deep Mrs. Sykes* and *Message for Margaret;* with Donald Oenslager, one of the best of the scene designers (*Born Yesterday,* and some two hundred others), making his maiden start as a producer. (December.)

GUYS AND DOLLS *"May be one to beat."*

A musical comedy based on Damon Runyon's patter stories of Broadway dolls and horse players—lowdown, funny, and as stylized as the Japanese *No* plays; the characters are called Harry the Horse, Good Time Charley, Joey Perhaps, Regret. The score: by Frank Loesser, who wrote "Baby, It's Cold Outside" and the music for *Where's Charley?* The book: by Jo Swerling and Abe Burrows, who has been dallying along, cracking jokes all over CBS. The director: George S. Kaufman, who is more in than he is out: Sets: Jo Mielziner, the most important pacer in the scenery line. The stars: Robert Alda, who has been in innumerable movies, and Sam Levene, who has more than he has shown so far. Producers: Cy Feuer and Ernest H Martin, who cashed in on *Where's Charley?* (November 9.)

BURNING BRIGHT *"Figures with the best."*

By John Steinbeck, whose entry, *Of Mice and Men,* had dialogue as haggard as an El Greco saint; the new one shows a single situation and how it affects three people (husband, wife, and friend) no matter whether they are circus, farm, or small coast-wise-ship characters. The star: Barbara Bel Geddes, who dashed to the front in *Deep Are the Roots.* The director: Guthrie McClintic, who has the clockers confused, since he runs one race superbly and then slinks along in the next. Producers: Richard Rodgers and Oscar Hammerstein, 2nd, who are racing handsomely in Paris with *Annie Du Far West,* in London with *Carousel,* and in New York with *South Pacific.* Note: They also have a national *South Pacific* company. (November.)

SEVENTEEN *"Must show more."*

A musical comedy out of Booth Tarkington, with new music by Alec Templeton, who has been swinging Bach and twisting Brahms entertainingly for years. (In 1918 Ruth Gordon as Lola Pratt, the baby-talk lady, captured New York; in 1926 there was a musical called *"Hello Lola."*) Choreography: perhaps Gower Champion, whose dances had a tweaking wit in *Lend an Ear.* Producer: Sammy Lambert, whose first production, *Hold It,* ran a dead heat with Pulverizing Boredom. (November.)

SECOND THRESHOLD *"Back in form."*

By Philip Barry, whose early plays were brilliant, sensitive charmers, but whose later ones, often disappointing, still had something. This one, left unfinished when he died last year, has been revised by Robert Sherwood, wise craftsman, twice Pulitzer Prize-winner, who faulted badly with *Miss Liberty.* The story: father, daughter and middle-age. Director-Producer: Alfred de Liagre, Jr., who won big stakes with *The Voice of the Turtle,* then with *The Madwoman of Chaillot.* (December.)

LOVE IS A VERB *"Erratic filly."*

By Clare Boothe Luce who had the clockers confused; her first, *Abide With Me,* was an appalling failure, her second, *The Woman,* made millions here and abroad; her third and fourth, *Kiss the Boys Goodbye* and *Margin for Error,* were hits. The new one mixes psychiatry, the Caribbean, and a bit of Tristan and Isolde in reverse. (Someone once said of Mrs. Luce that she is just as attractive as if she were a complete numbskull.) The producer: Barbara Payne, who as an angel had money in *The Voice of the Turtle* and *Harvey;* co-produced *Three to Make Ready* and *The Deep Mrs. Sykes;* now making her first solo race. (November.)

Continued on page 196

THE SUIT WITH THE VELVET FLICK



Here, three dependable suits that are staunch, but not strict, conservatives, softened by velvet touches, each in the colour of the suit. *Left:* Brown velvet as a Chesterfield collar on a single-breasted suit of brown checked worsted. Shown with the suit, a long-sleeved pink blouse, with velvet again, a black ribbon, at the neck. Suit, by Linada, $115; and nutria box jacket; both, Russeks. Blouse, by Adelaar, in Bur-Mil rayon tissue faille, $8. Velvet cap, by Betmar, $6. Both, Lord & Taylor. Suit, also Himelhoch's; L. L. Berger. *Below:* Brown velvet on the notched collar and pockets of a single-breasted suit of Oxford-brown wool flannel. By Jablow, $139; Altman; Strawbridge & Clothier. The black velvet hat, by Braagaard. *Opposite page:* Grey velvet smoothed on the pointed collar, the winged cuffs, the slanted pockets of the fitted, longish jacket of a grey flannel suit. Worn here with a coral felt bicorne, a fur stole. Suit made by Kraeler-Frasca for Carolyn Modes in Hockanum worsted flannel, $85. Pseudo pearl necklace, by Marvella. Suit and necklace, Arnold Constable. Suit, also Mandel Bros.; A. Harris.



HORST





COFFIN
VOGUE, SEPTEMBER 1, 1950





JERSEY NOW, JERSEY LATER

Where there's jersey, there's life—a long one, an easy one (few pressing details). Here, a suit and four dresses, each in wool jersey, to wear this autumn and on. *Opposite page, top:* Young suit with a long fitted jacket, slim skirt. In Oxford-brown Heller worsted jersey. Showing over the cardigan neckline, the tie of a plaid blouse we added. The suit, by Philip Mangone, about $120. At Altman; Gimbels, Phila. *Left:* Autumn starter—and stand-by, in black jersey. Here, added touches of white: the satin scarf, beaded hat, long gloves. The dress by Larry Aldrich, in Heller worsted jersey, with scarf, $50. Rosette Pennington; Gimbels, Phila. Gloves, by Dawnelle, $5. At Altman. The toque, by Sally Victor. *Above:* Shirtwaist dress in beige worsted jersey with a tuck-striped top; pockets with a long reach—almost to the back. By L'Aiglon, $18. At Lord & Taylor. *Above, right:* Cardigan dress in worsted jersey, the sleeves pushed high. By Lynbrook in Wyner jersey, $23; Wound shoulder-wide, a stole of broadtail-processed lamb-skin, champagne-beige. Both, Saks 34th. *Right:* Shirtwaist dress in green worsted jersey for all day, many days. The dress, with its own black velvet belt, by Nelly Don, about $18. Belt alternate, cowhide. This one by Schaffer, $2.25. Both, Bloomingdale's. Dress, also Bonwit Teller, Phila.





Below: Important colour—Oxford brown, in a fitted suit of Worumbo wool tweed. The skirt slim, straight; on the double-breasted jacket, a velvet collar in the same brown. By Brigance. $119; Lord & Taylor. *Opposite page, top left:* Grey one-piece dress with a two-piece look, of Miron worsted flannel. A big splash of plaid as one side of a sash-length of wool swung from the peplum. A Jacques Fath design for Joseph Halpert. $155. Lord & Taylor. *Top right:* The box-jacket suit—here in pale camel's-hair-coloured wool. The jacket lining—and the blouse—in striped wine-coloured worsted jersey. By Claire McCardell. $135. From Lord & Taylor. *Bottom of page:* For any day, for many days, a two-piece, tailored, narrow dress that looks like a suit, in grey Juilliard thin wool, with a quick sparkle of rhinestones on the jacket. By Mollie Parnis, $80. At Altman; Famous-Barr. Velours hat by Madcaps, $9. (Veil added.) Altman.

DAY AFTER DAY

On these pages, half a dozen sure fashions, to depend upon from autumn through spring, day in, day out, city or country. *Above:* The dress with its own jacket. With the lumber jacket, the knife-pleated dress can start early; minus jacket, it can stay late—there are only bow-tied straps over the shoulders. By Claire McCardell in a soft, pleasant shade of olive-green Miron worsted jersey. $90 at Lord & Taylor. *Below:* An all-day treasure, the simple dress of worsted jersey. This one, beige, pockets and little collar piped in brown velvet. By Ben Barrack, $40. From Best's.













BALKIN

Six to make a dress wardrobe



In a year of beautiful coats (this year) the dress is the underline of a wardrobe. Here, six Vogue designs for dresses to make or have made. *Above:* Five o'clock shading, a dress in black silk velvet shaped like a casual tweed. Around the edge of the mandarin collar and raglan sleeves, a rim of white linen. As colourful alternates, you might add bright blue or yellow velvet instead of linen. No. 7190. *Left:* For a cocktail party, your own or Mr. Eliot's, a return of the black crêpe dress. A slight peg-top curve to the skirt and shutter tucking on the bodice and sleeves. The neckline, wide and low, with room for short pearls, and long pearls, and more. Vogue Couturier Design, No. 584.





VOGUE DESIGNS FOR DRESSMAKING



Above, left: To begin the day when *you* do, a soft tweed dress in grey. The large black velvet collar and cuffs may, at times, stay at home, changing places with white linen. Or wear it *all* grey, without the additions. No. 7040. *Above:* The day-long sheath in banker's grey wool jersey with back buttons. A dress to wear again and again, to have made in more than one fabric, in more than one colour (rust-red?). No. 7189. *Left:* A cherry red suède-surface wool dress for hours, country or city time. One-sided buttons that end at the pocket and a slim skirt with a deep pleat at the side-back. Add, perhaps, long gold, long gloves. No. S-4137. *Right:* For the later suppers, last hours, a short dinner dress in a Persian brocade—pastel smudges on a pale gold colour. The great collar may be worn folded high or hanging low as a wide cape. Couturier Design No. 580. For other views and sizes, turn to page 199.





Here, talented knitted wool outfits that can each perform in two rôles.
Left: Dress, with its own cardigan ready to start life early in the morning, continue, without the jacket, on into late day. Of black knitted wool with a nubby surface. $70; Altman. The velvet hat, by Harryson, Saks Fifth.
Below: For country and city life, a knitted wool suit, good for any day, any week end—a white-striped tan jacket, belted, and a solid tan skirt, both nubby surfaced, $35. Camel's-hair coloured felt hat with a brick-coloured suède band, by Miriam Lewis. Both from Lord & Taylor. Dress and jacket, and suit, all by Barbara Carol. Also at The Broadway; Carson Pirie Scott.

KNITTED WOOLS WITH TWO LIVES



COFFIN



THE MOST TREASURED NAME IN PERFUME

CHANEL



ONCE THE SUMMER PEOPLE ARE GONE

(Continued from page 175)

teapot was on the stove and the cheese crackers were burning up in the oven. We could smell them the minute we opened the door. Mary was nowhere to be seen. But in a second we heard her—we heard a long banshee wail and down in the meadow behind the house we could see her white apron flapping.

The Professor and I ran, not before I had snatched the crackers from the oven, scorching my fingers in the process. Mary was down there all right, shrieking and waving her apron as if she were pursued by wolves. It was not wolves, however, but a half-dozen heifers belonging to our farmer neighbour. They were pastured on our place, in a field down near the road; or at least they were supposed to be there. But they had got out and once out of her own little fenced-in world, there is nothing more frolicsome than a heifer.

I wanted to comfort Mary but there was not time. The Professor was already on a dead run, trying to head them off from the yard. I ran, too, waving my arms. The leader missed the gap that led to the lawn and the flower beds, and turned along the stone wall. By this time the Professor had overtaken her and executed a brilliant flank movement by which he leaped the wall and bore down on the lot of them. I was far enough behind to keep them from turning back. The yard was safe, but the young lady cows were not in the least disposed to go back to their tiresome old pasture. They had tasted freedom and liked it no end.

"Keep them from the woods," the Professor shouted.

I nodded intelligently, tripped over a root, and fell on my face. "I'm all right," I said, as if the heifers were interested in my health—the Professor certainly wasn't. I had lost a few precious seconds while I was gathering myself into one piece again and the leader, a white-nosed nitwit with a large black spot on one eye which gave her a rakehell appearance, galloped past me. The Professor, in imminent danger of heart failure, made a magnificent spurt and got to the gap that led to the woods just in time to head her off once more. I knew they must be kept from the woods at all costs. Not that it was primeval forest, but there was a good stretch of half-grown white pine and cows wandering here and there in it are almost impossible to round up. The Professor must have got his second wind by now and was running like a ten-year-old, but I felt that if I stumbled on another step I would very likely fall dead and the heifers could tramp happily over my prostrate corpse. Three times around the field they galloped; three times around the Professor ran madly, just heading them off from this gap and that; three times I struggled on, my scarf flying behind me, my cap in my hand, my eyes wild.

On the third round the heifers seemed to be getting a little tired, which was just as well, for by now even the Professor was wearing down. They made only a few half-hearted sorties before we got them behind their bars once more. We repaired the tear in the fence through which they had escaped and sank down on the grass to try to breathe again. My lungs were sore, my knee was scratched, my fingers ached from the hot pan I had pulled out of the oven. The Professor was pretty short of breath himself. But soon he was able to get up and he held out a hand to me. "Bushed?" he asked in a tone that showed he really did care about my health after all.

"I was," I said gallantly, "but I am recovering. Living in the country has made me hardy. Also there is nothing like chasing after a cow to improve your appetite. I'm starving!"

"Me, too. Would you like to run for the house?"

"God forbid," I breathed piously. "I should not like to run."

The Professor laughed and took my arm. We walked, rather slowly, up the hill again to the back door. Then things happened as I knew they would.

Mary had lit the lamps and the little boys were drinking hot cocoa and eating newly toasted crackers and cheese. "Did you get the fearsome creatures?" Mary asked. "Frightened out of my wits I was. Now sit you down, and here's your tea." She set the tray down on the table by the sofa, on which I had stretched out full length. The Professor handed me a cup and sat in his rocker at the fireplace, stretching his long legs out in front of him with a sigh. Our younger boy, always solicitous, came over and stood beside me. "Did the cows bite you?" he asked.

"Cows don't bite," his brother said sternly. "I'm eating the last two crackers unless you come."

But there were more crackers—Mary was just bringing in another plate of them, an angelic smile on her old face. And the room was warm and the light was softly yellow and I had a down cushion under my head and my mouth full of toasted cheese. Life was quite as peaceful and pleasant as I had dreamed it in the car coming back from the village. I drew a long breath and caught the Professor's eye. We smiled at each other in complete understanding.

"Nice," I said. "Very nice." I took a sip of tea and tried to sound casual. "Did you happen to hear what Mr. Yates said to us in the grocery store?"

The Professor ate another cracker at one bite and said um-hm.

"About the summer people?" I persisted. "He said—in effect he said—that we weren't summer people any more. What do you think of that?"

"Wait till we get snowed in," said the Professor. "We'll see how you talk then."

But I was not worried. I had been distinguished in the grocery store and I had caught a heifer. I felt a glow of modest pride and an unshakable confidence. I was really set for a winter in the country.



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RACE WEEK END: SOUTH CAROLINA

BY MARGARET THAYER TALBOTT



BERT MORGAN

Timber race: for The Carolina Cup—over the last fence with Flare Flight winning.

The thick heat of summer began early for me when I left rain and wind and lion-March in New York and was met by the lamb in Carolina's Camden. By the calendar it was spring, but for me it was a quick rush into summer. It was everywhere—in open convertibles, open tieless shirts, a few open parasols at the races; in a sun that tightened the skin on your nose, left you feeling healthy. And it was in the almost-dark, first-quarter moonlight when frogs chorused in the swamps, and hounds, that someone hunted from a jeep, gave seeking—hopeful—wild tongue as they found and ran a grey.

I stayed with friends at their plantation, Mulberry. The house is old, lovely, with ivy ever-reaching up the faded orange-pink bricks. In the centre of the circular driveway are two great oaks, 130 years old. Wisteria vines hang like a rough valance over the front porch, where always sunning themselves are a dog or two of the ten—twelve—I-lost-count pointers, spaniels, and a fat, choking Dalmatian called Dopey. Inside, the ceilings are high, the beds four-posters, the walls hung with stern ancestral portraits.

There were five grandchildren staying at Mulberry, and we were lucky to sleep as late as eight. Marty, the oldest, is six, a freckle-faced, pig-tailed blonde, who liked to tiptoe into each room to wake the occupant at 7:45—with "goodby, I'm off to school, I'll see you later." Soon after Marty left, we went down to breakfast. At Mulberry it is a production, the plate in front of you a madness of eggs, hominy, salted mackerel.

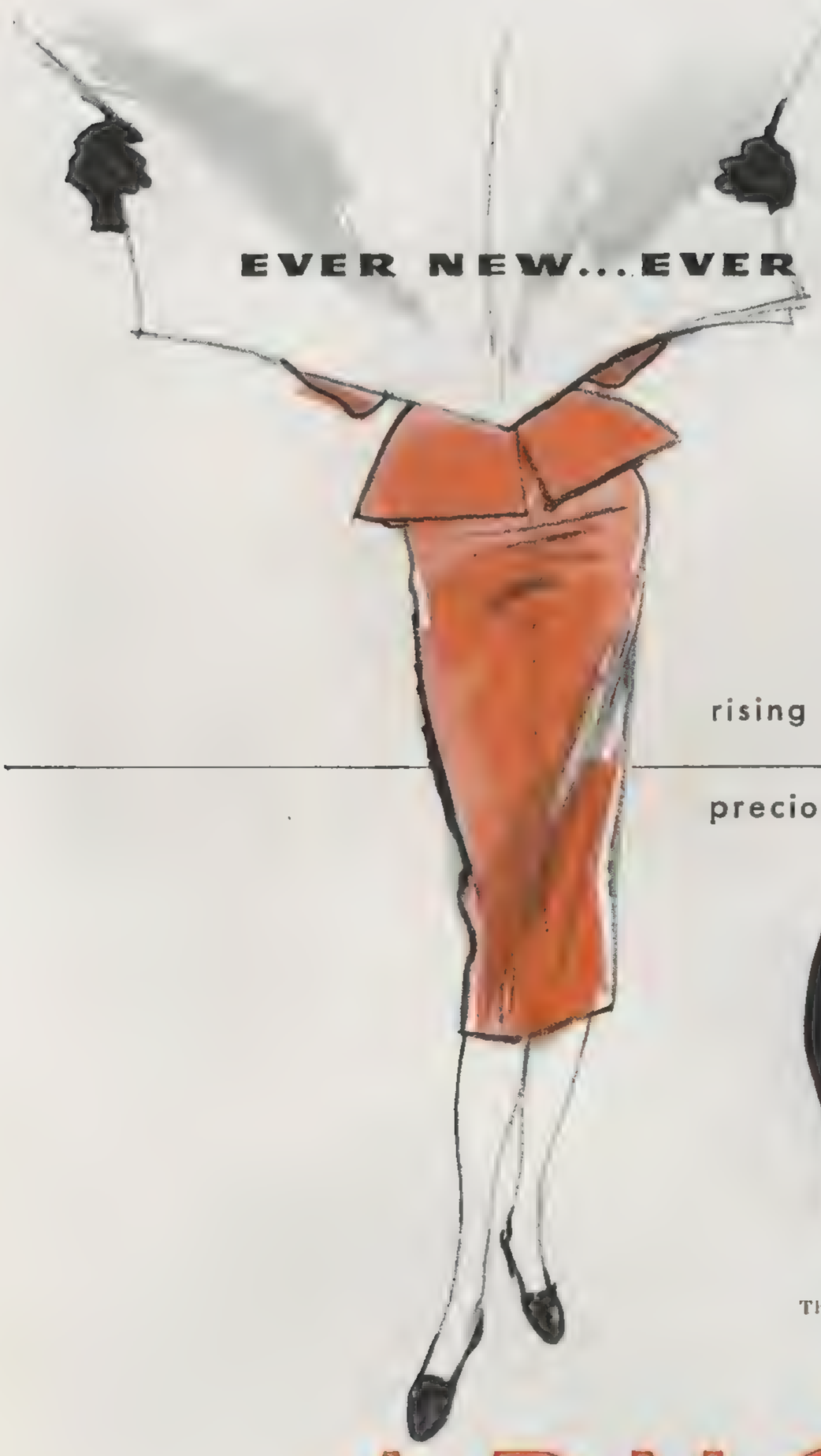
Friday afternoon we went out to drag with the Camden Hunt. (In a drag, a course, or line, is decided on by the Master, and a bag drawn over the ground a few hours before the hunt to leave a scented trail for hounds to follow.) We met at three at the kennels, went off with a just-right field of about twenty people. The Master told the "buggy hunters" what the line was to be, and they started off ahead of us, a long caravan of cars, to place themselves advantageously in view of some of the fences. There are relatively few lines in Camden, and though the riders don't care, the trick is to fool the hounds—to approach the same line time and time again by devious routes.

Friday was muggy. We rode close to forty-five minutes before hounds gave tongue, veered to the left. After a cry from the Huntsman we started off at a fast, steady gallop. The pine woods that we dragged through were deceptive—the ground soft and brown with fallen needles, but the dust terrific; the breeze through the boughs sounded cool, but the woods held heat. The hunt was informal, the staff, of course, in their colours, which meant black coats and vests—and I, soaking in a thin linen coat! We were a much smaller field when we got back to the kennels two hours later.

Friday night we went to a buffet dinner in a house that somehow managed to hold over a hundred people. We talked of today's hunt, tomorrow's race, "How long are you staying?"; horses, horses, and tomorrow's race. Off the porch, where the bar was set up, ten coloured people, six women and four men, sang spirituals, singing in moaning, scooping voices, sliding to notes, singing that strange music that can not be put on paper.

Saturday: Race Day. The Carolina Cup "ends the season" in Camden, starts the season of Hunt Meetings—The Virginia Gold Cup, My Lady's Manor, The Maryland Hunt Cup, and all the rest. These races continue through the middle of June, draw the best timber horses in the country. The Carolina Cup, a three-mile race, is run over eighteen

(Continued on page 194)



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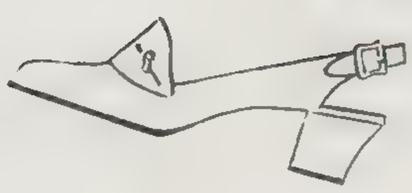
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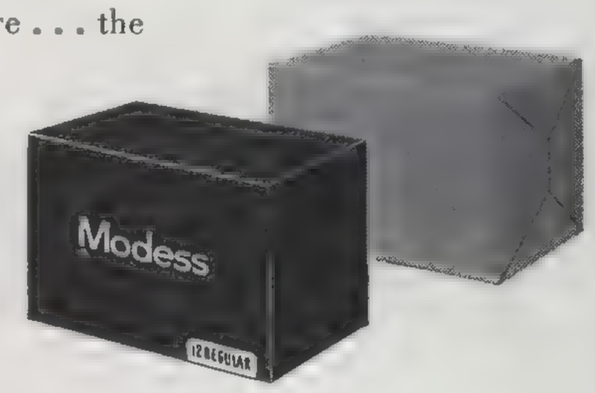
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RACE WEEK END

(Continued from page 192)

stiff post-and-rails at the Springdale Course. This is a great flat field, bordered by pines and punctuated by staggered fences which make up the timber course, the brush course, the hurdle course. The flat races are run inside these courses, around the rail of the infield. There is no grandstand—only a small white-washed press stand, and in the infield, the judges' stand. There is no "track." All the races are run on the turf, but though the grass is green, it is not thick, and the going is heavy on the sandy Carolina soil.

Saturday: Race Day—a world of colour—the sky, the grass, red and white flags marking the courses, marking the fence line fringed by cars that lost their shape with the people that sat on them. A world from a Munnings painting—jewel-bright jockey silks, quiet-coloured coolers stripped by anxious trainers from fit, sleek horses ready to go, to run with their hearts as well as their legs, over the sand and the grass, over the fences and around the flags, to pull up with lathered, heaving sides. Everywhere—the love of it. The smiles, cheers, once-a-year meetings, the easy Southern voices (easy and lazy as the wind in the pines). The refreshment stand ran out of paper cups. We couldn't get a drink of water *anywhere*. We drank ginger ale and Cokes and got thirstier and drier and some drank beer and some got drunk. Men shed their coats, wiped their brows; women were hot in tweeds, warm even in cottons. But everywhere—the love of it—and no one really minded the heat, the dust, the sweat.

We ate a picnic lunch of fried chicken under the pines by the paddock. The crowd grew. Mingling in were not only the Camden Police, but the State Police. It was like a circus without barkers, for the usual number of bookies, with their cries and their blackboards chalked with the odds, were noticeably absent. A few moved surreptitiously through the crowd, recognizable only when they showed their programs, the odds on each horse heavily marked in black pencil beside his name.

There were six races on the program for the day. None was dull, each to be remembered for a different reason. The feature, The Carolina Cup, was the third race. Six horses were to run, and the choice seemed to lie between Some Gold, Royal Mission, and Flare Flight for the winner. All three horses looked fit, with good records behind them. The start was on the far side of the field, and Flare Flight, a big nine-year-old bay, went right to the front. He never made a bad jump over the three-mile course. Some Gold challenged him near the last fence, almost caught him, but Flare Flight held his lead and went on to win a beautiful race. The time was rather slow, but not one of the horses fell or lost his jockey as they are more than likely to do in big timber races.

The Springdale Cup, a two-mile race over brush, brought with it trouble, excitement, and chaos. Greens Keeper threw his jockey early in the race, then, running loose, he galloped in front of the grey leader, Page County, forcing him to break his stride. Sea Legs ran off the course. Greens Keeper finally galloped to the pines at the edge of the course, but his interference had told on Page County and he lost to Replica II.

Double drama came in the mile-and-a-half hurdle race, The Wateree. Fifth Wheel's jockey fell, cutting his head, and Ayah's Boy pulled up lame, his ankle broken so badly that he had to be destroyed.

After the races, there was a tea-and-cocktail party at Mulberry. Changing for that night's affair had to be done in shifts as people came early, came late, came and came. Two of us went into the kitchen to talk to Lottie, one of the mainstays of Mulberry. She gave us her version of The Cup. "I was standin' up by that last fence. One man, he tries to get in front of me. I says to him, 'Mister,

(Continued on page 195)



BERT MORGAN

Brush race: during the Cherokee Steeplechase—four horses clearing the brush.

you're standin' in a dan-n-n-gerous spot!' I didn't realize till later it was Colonel West, but he lef' anyway an' I had a clear view. Them horses come roun' there—gallopin'—gallopin'—an' I see that good horse out in front—and the boy's standin' high in them stirrups, and I hollers to him, 'Set down, boy, an' ride that horse'—an' he gets close to the fence an' he sets down aw right an' they jump that fence—beau-ti-ful—an' on they goes to win."

That night an all-age buffet dinner dance was held in a bare-looking wooden building explained as "an officers' club during the war." It was a hodgepodge party. None of us knew what to wear; some were in evening clothes, most were not. The food was served in one room, cafeteria style, and they ran out of forks, and people ate with spoons, or waited, or drank more from the bottles they had brought with them. We danced with difficulty to the dubious music of a piano and two guitars. And everyone had fun and the party went on till well after two o'clock.

Sunday afternoon we watched the polo. Polo in Camden is an amazing thing—played with a determination not to let it die. The youngest player is sixteen, the oldest over seventy. I left after the polo, and back in Camden there was one more party for those who were staying on, for those who could still take it, for those who wanted to be sure not to miss what might be left of an already magnificent week end, and I've no doubt it went on and on. . . .

THEY SEE YOU THIS WAY

(Cont'd from page 155) From Ben Gershel, two new coat silhouettes. One, a dolman greatcoat, its body curved out at the sides and back, and flat in front; its length, less than long. Two, the man's overcoat idea cut for a woman in brick-red wiry wool, or in grey smooth wool edged with black braid, or green "doormat" wool with a sea-otter collar. From Mangone, an easy-to-wear town-or-country coat with not-exaggerated dolman sleeves, a quick, close fit at the waist, the whole thing in dark rust furry wool. And an innovation by Brigance who is designing for Charles Nudelman: a coat he calls his "telescope"; cut in grey wool chinchilla, this long coat can also be a short coat when you wish—via the process of unbuttoning the lower half. And Jack Kraus of Kraus & Weiner has a bright illustration of the new look of plaid in town: a bright blue plaid coat. Leto, Cohn & Lo Balbo have produced another beautiful example of the long-haired coat with important sleeves: one, black with such a sheen that it's brighter than black.

The whole reversible feeling—whether the coat actually reverses or not—has turned up in a number of

(Continued on page 205)



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Left: Softly detailed worsted wool crepe, about $60
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TIP SHEET FOR ANGELS

(Continued from page 179)

TWAIN ON THE RIVER *"Runs well at times."*

A musical comedy with book by Maxwell Anderson, who has made a mélange from *Tom Sawyer, Huckleberry Finn,* and *Life On The Mississippi.* With the late Kurt Weill, who composed five songs for this production, Anderson raced *Lost in the Stars,* and *Knickerbocker Holiday,* solemn, often drowsy musicals with fine singers. Producers: The Playwrights Company, which has had one win out of five starts: the winner *Joan of Lorraine* with Ingrid Bergman. (January.)

BLESS YOU ALL *"Looms likely repeater."*

A revue with music by Harold J. Rome, whose first money race was *Pins and Needles* and who later did *Call Me Mister* with Arnold Auerbach—a rousing funny winner. The star: Hermione Gingold, the funniest woman in the world; she has a basso profundo drawl, impeccable technique, and a face as pliable as bubble gum. Costumes: Miles White, who loves big *Follies* effects. Sets: Oliver Smith. Director: John C. Wilson, who manages to be either first at the finish or unseated at the turn. Producers: Herman Levin and Oliver Smith, who plan to spend about $200,000 to bring it in. (December.)

THE BEST OF CARE
THE INTERNATIONAL SET
"Making first starts."

An entry by Louis Kronenberger and Emmy Plaut, who are married but not collaborators. He is the drama critic of *Time,* astute, amusing and erudite; a literary critic and anthologist: his comedy, *The International Set.* Producer: Kermit Bloomgarden. She is the pretty mother of two and a part-time school librarian: her comedy, *The Best of Care.* Producers: Courtney Burr and Malcolm L. Pearson. (No dates.)

KING LEAR *"Difficult to guess."*

By William Shakespeare. The star: Louis Calhern, who ran a beautiful race as Justice Holmes in *The Magnificent Yankee,* playing Lear. Director: John Houseman, formerly of Orson Welles's Mercury Theatre, later did *Lute Song,* in which Mary Martin starred. Producers: Robert L. Joseph and Alexander H. Cohen, (January.)

THE ROSE TATTOO *"Speedy but erratic."*

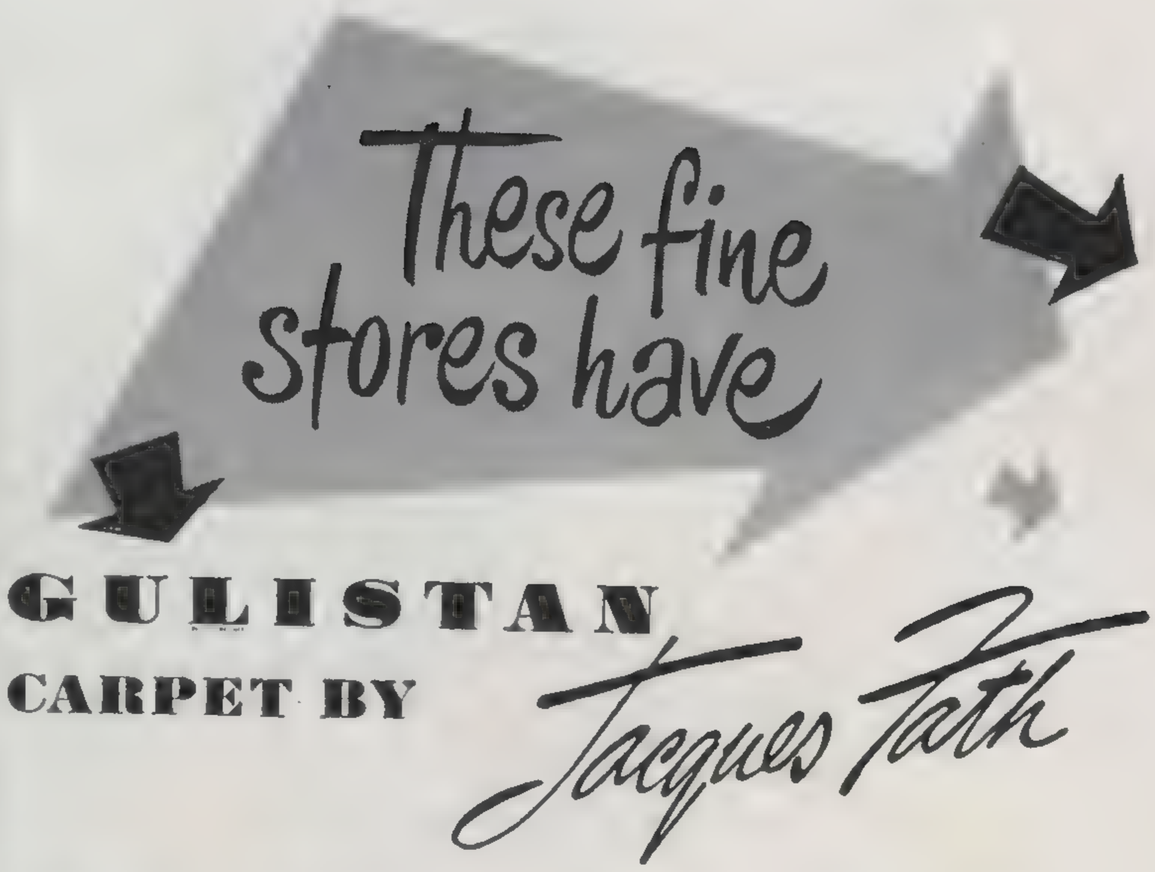
By Tennessee Williams whose *The Glass Menagerie* and *A Streetcar Named Desire* were hallucinated dramas, with a dragging heavy sexiness cleverly and theatrically built. The new one has a fresh set of characters (no Southern gentry with plantation memories)—all shrimp-fishers and Sicilians on the Gulf coast, involved in jealousy and hot blood. The star: Anna Magnani, perhaps. The producer: Cheryl Crawford, who races with the best. (No date set.)

FLAHOOLEY *"Rounding to form."*

A musical comedy by E. Y. Harburg, Fred Saidy, and Burton Lane, who ran off with the stakes for *Finian's Rainbow;* they always run a good race, full-bodied. Producer: Cheryl Crawford. (December.)

DESIRE UNDER THE ELMS
"In picture often."

By Eugene O'Neill with the adaptation by Jo Mielziner who has turned this 1850 New England tragedy into a drama with music by Morton Gould. Seems like Mielziner's race—he is directing, co-producing with Harry Fleischman, and, since he is top man in scene designing *(Streetcar, Mr. Roberts, South Pacific, Salesman),* will do the sets. (January.)



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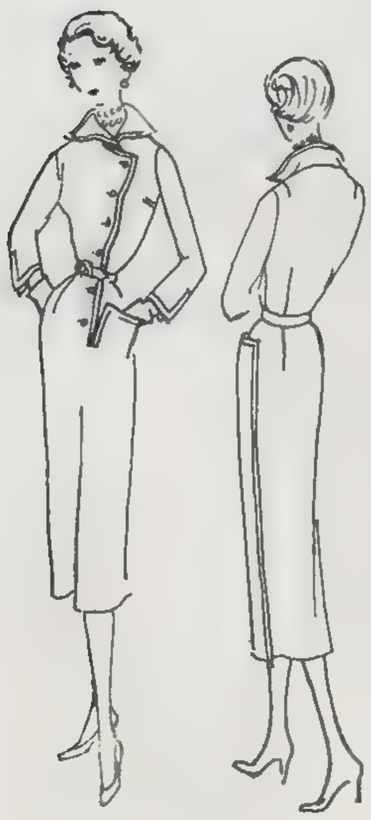
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DESIGNS FOR DRESSMAKING

(Other views of designs on pages 186-187)



S-1137



7190

Left: Day dress, town/country, No. S-4137. For size 16: 2½ yds. of 54 inch material. Sizes 12 to 20 (30 to 38). You might try this in flannel. Price, $1.

Right: Five o'clock dress, No. 7190. For size 16: 2¾ yds. of 39" cloth. Sizes 12 to 20 (30 to 38). For day, perhaps a soft tweed instead of the velvet. Price, 75c.



7189



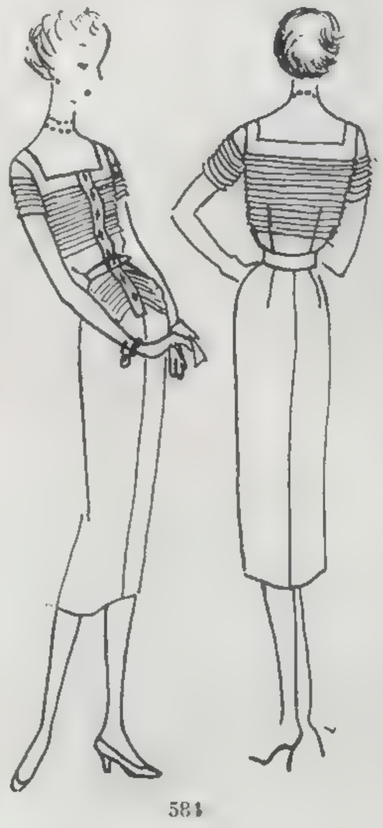
7040

Left: Day-long sheath. No. 7189. For size 16: 2¼ yards of 54 inch material. Sizes 12 to 20 (30 to 38). You might repeat it in flannel. Price, 50c.

Right: Tweed dress, No. 7040. For size 16: 2 yards of 54 inch material, 1⅛ yards of 35 inch contrast. Sizes 12 to 20 (30 to 38). "Easy-to-Make." Price, 75c.



580



583

Left: Dinner dress, No. 580. For size 16: 3½ yards of 48 inch cloth. Sizes 12 to 20 (30 to 38). For a colour/cloth change, perhaps in a blue or red faille. Price, $2.

Right: Crêpe cocktail dress. No. 584. For size 16: 3⅝ yds. of 39 inch cloth—perhaps Oxford-brown instead of black. Sizes 12 to 18 (30 to 36). Price, $2.

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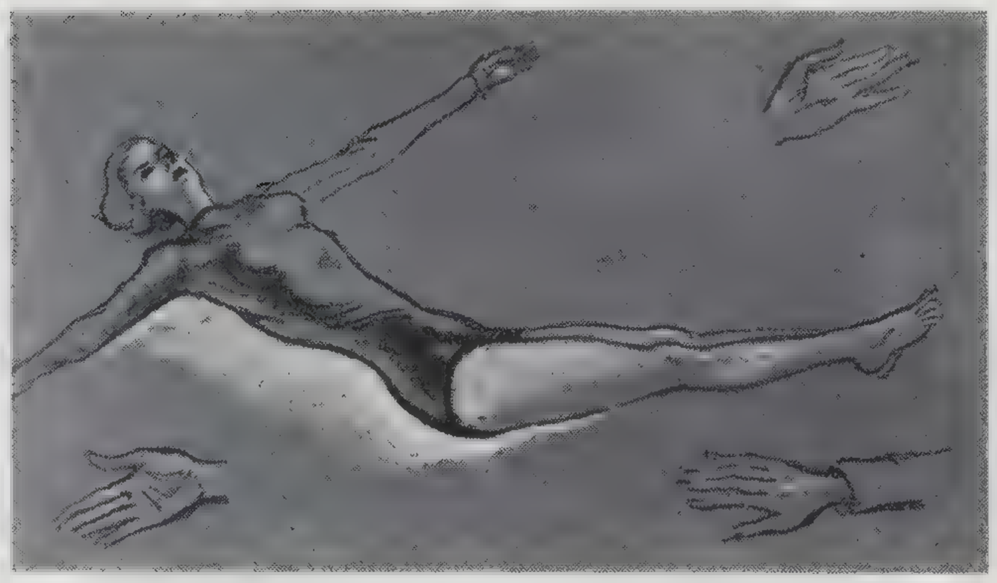
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FOR NARROW NEW SKIRTS, SLIM HIPS— VIA THESE EXERCISES

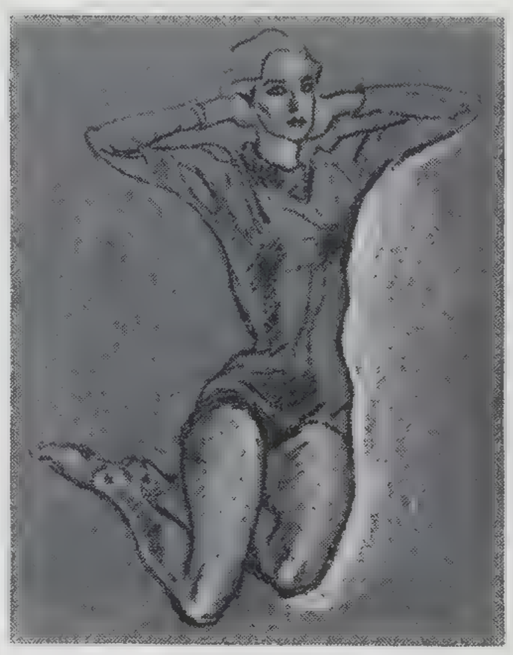
With the narrow skirt important in fashion and shaping the fashion (see page 141), having a slim-hipped figure is essential, this season, to being able to choose with a free hand fashions all slim, or widened by spreading overskirts. We asked Elizabeth Arden to work out for us, and for you, if you need them, simple exercises that would pare down hip curves. Her expert answer: the five exercises on this page.



1. *Primary position:* lie flat on the floor, arms stretched out at shoulder level. Keep the right leg straight, bend left knee tucking toes under right knee. Now: reach across body with bent left knee, touch floor to the right. Return knee to original position and press thigh to floor on left side. Reverse and repeat twenty-five times each day.



2. *Primary position:* stretch out on the floor on your back, arms extended at shoulder level, knees bent to the chest. Now: roll hips to the right side, stretch the legs straight down. Return to the original position. Then repeat to the left side. Prescription: ten times each day.

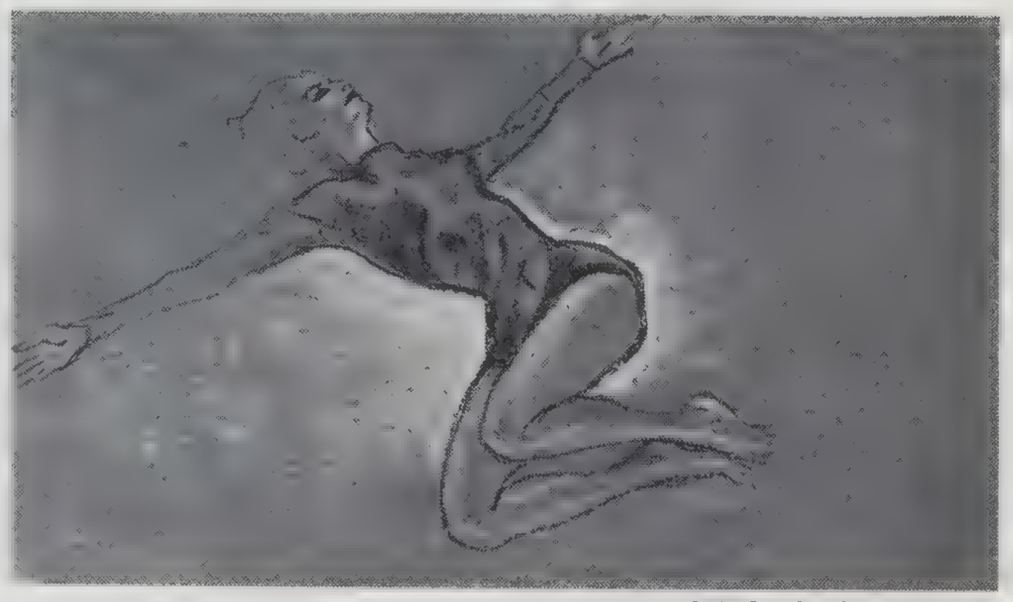


3. *Primary position:* kneel. Clasp hands behind the neck with elbows bent. Now: drop the hips to the floor on the right side. Return to kneeling position. Then drop hips to the floor on the left side. Prescription: ten times daily.

4. *Primary position:* assume a shoulder-stand position with the hands supporting the back. Now: twist the lower body from the waist, slowly touching the feet to the left side over the right shoulder. Return slowly to shoulder-stand position, and then repeat to the right.

5. *Primary position:* lie on the floor with arms shoulder level, and bend the knees with the feet on the floor. Now: press the small of the back against the floor. Roll hips to the right side to touch the floor and repeat to the left. Alternate fifty times.





SKETCHES BY DE MARSAN

LITTLE GIRL FASHIONS
AUTUMN COTTONS



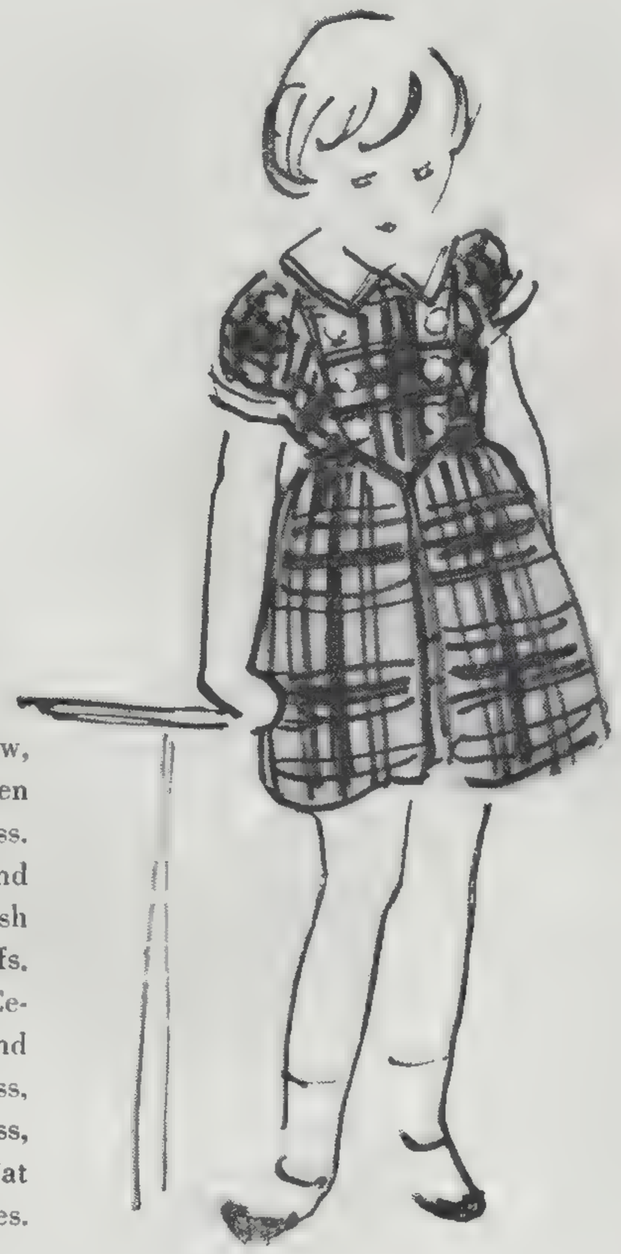
Life made easy for the small girl: nothing-to-fasten dresses that have midriffs woven with Lastex. *Left:* Under a red corduroy jumper (elasticized waist), white cotton ruffle-collared blouse, and an all-in-one pants and petticoat. Both are eyelet-edged. *Right:* Blue cotton plaid dress with white piping.

Both outfits are by Cole of California. Everything comes in sizes 3 to 6, and 7 to 14. The prices—red jumper: $8, and $11. Blouse: $3, and $4. Pants-and-petticoat: $4, and $5. Plaid dress: $6, and $8. Everything complete or separately at Altman; J. W. Robinson.





Below, left: Cheerful stripes of red and green on a grey background in a dress of cotton broadcloth. Down the front of the bodice—a splash-panel of red, a double row of tiny buttons. A young, crisp, peppermint touch in red-piped white Irish linen collar and cuffs.



Paintbox plaid of yellow, red, navy blue, *and* green in an English cotton dress. Tidy strokes of yellow and red piping on white Irish linen collar and cuffs. Both dresses are by Celeste, in sizes 3 to 6, and 7 to 12. The striped dress, $8, and $9. Plaid dress, $10, and $11. Both are at Altman; D. H. Holmes.

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Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. Here are 675 stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.....

You will find Vogue Patterns at stores marked *



2ND COVER



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PAGE 6



PAGE 9 Garment
9f Fabric



PAGE 16



PAGE 17



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PAGE 28



PAGE 32



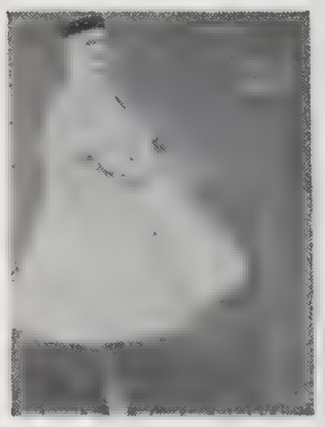
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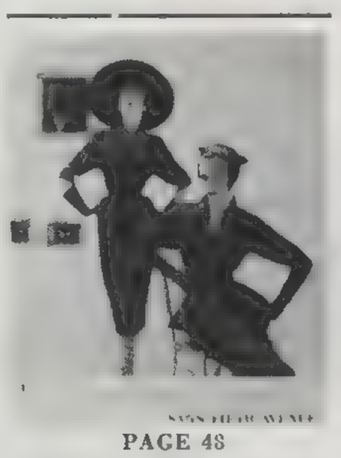
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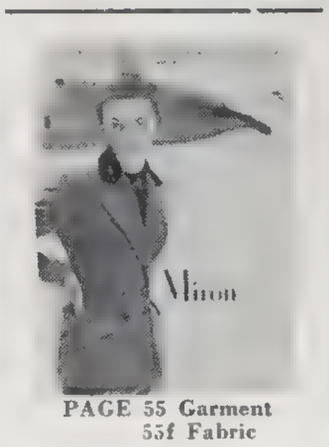
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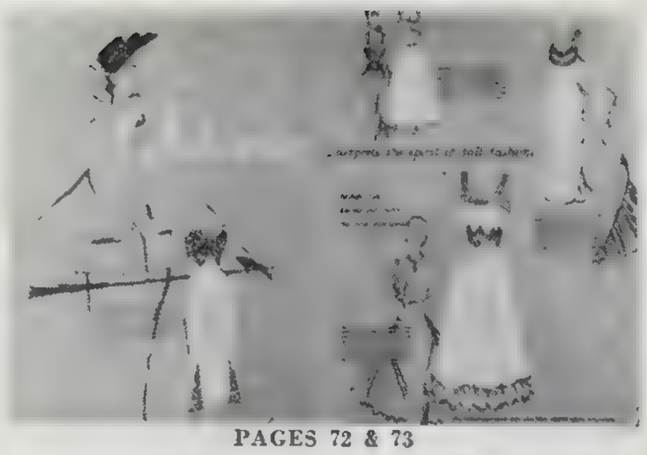
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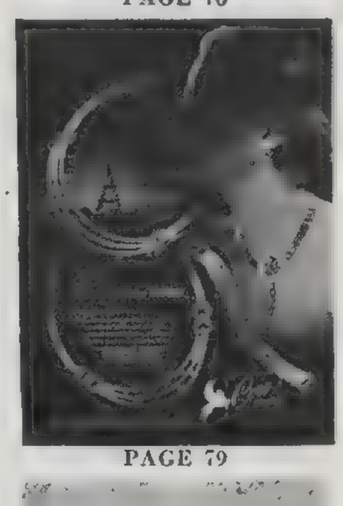
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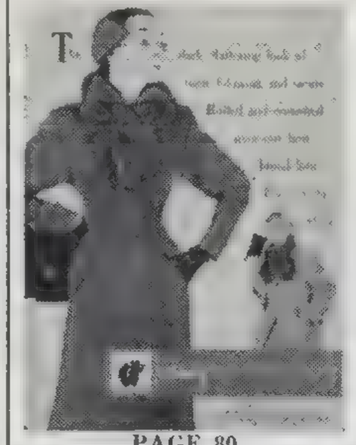
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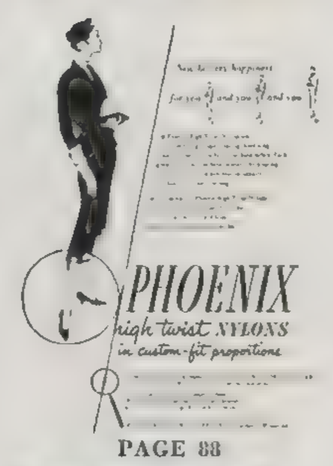
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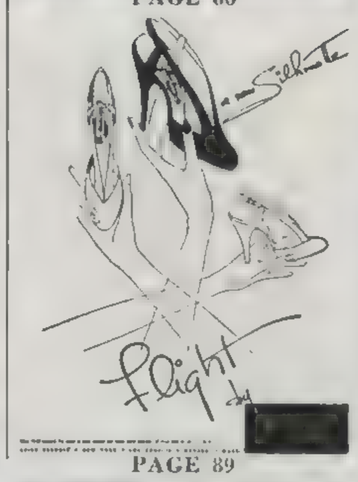
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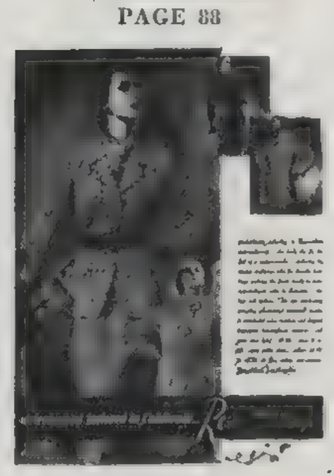
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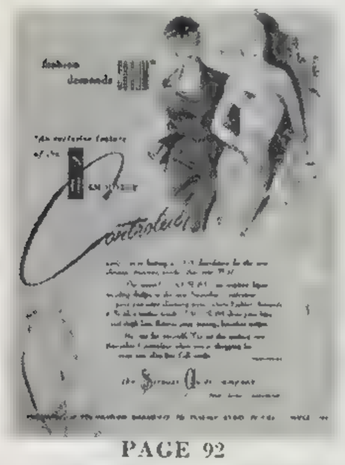
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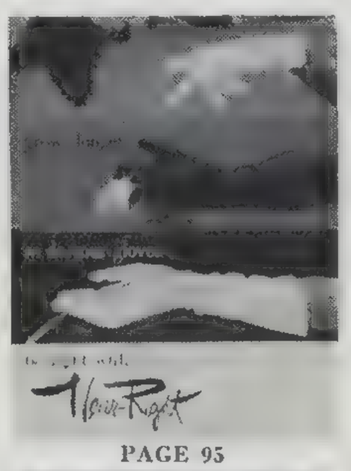
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THEY SEE YOU THIS WAY

(Continued from page 195)

good ways and at almost every coat house. Seymour Fox has made a specialty of reversible short coats—one side fur, the other side cloth, the colours, grey, blue, navy blue, the furs, mole and muskrat. The reversible short coat (actually, three-quarters length) appears in cloth in Jablow's collection, to name one place—one of his best involves plaid on one side, camel's hair on the other.

There is the "little boy look"—an entirely American air captivating fashion this year. Nowhere is it done better than at Handmacher in suit-jackets with gentle, small shoulders, small, firm lapels, a passing suggestion of the waistline (although the line is not curved in deeply). It's our equivalent of the Brooks Brothers suit-look.

The dress and jacket is an institution for 1950: the equivalent of the suit (and an excellent way to spend colour, it seems). Zweig Talmack has, for town, a windowpane plaid jacket over a grey dress. Anna Miller does a navy-blue wool sheath with a navy-blue and white tweed box jacket, its collar velvet, its buttons, rhinestone (and speaking for the new delicate handling of tweed). Jo Copeland of Pattullo does one of the good dress-with-jacket combinations. Blazing blue and black striped jersey jacket over a black dress. Trigère does a short, flaring jacket of shaggy grey wool over a grey wool, trumpet-skirted dress. And from Maurice Rentner, an excellent pale grey dress with a jacket—the look of a suit with a newly-longer jacket.

They all see you in colour this year. Hattie Carnegie's famous suits have this year-mark: colour for the day (shrimp pink, magnetic blue, blazing red, plum brown...anything but black). Davidow's serious, beautiful tweed suits in bright purple, blazing blue, meant to be worn as steadily as any tweed suit you ever owned. And although she made the little black dress famous (or vice versa), Nettie Rosenstein has made, this year, a beautiful collection notable for its almost complete absence of black day dresses. (She is a famous hand, of course, at colour in the evening: this season she makes much of beautiful bold sapphire blue, of lilac, and of apricot.) One of the best things happening in colour is the series of coats and jackets being made by Vera Maxwell: Harris tweed is the medium, its colour turquoise blue or orange or red. And Claire McCardell of Townley, whose designing has always had an Early-American flavour (in a fresh, wholly modern way) has used Early-American colourings, mustard, brick-red, olive green. Clare Potter uses chartreuses; bright, clear pink (for colour as well as warmth, adds to her shirt and skirt costumes a third member, a bright jerkin). From Dorothy Cox of McMullen, an interesting idea in colour: a bright orange puckered chiffon jersey dress with T-shirt lines, meant to be worn for day or evening.

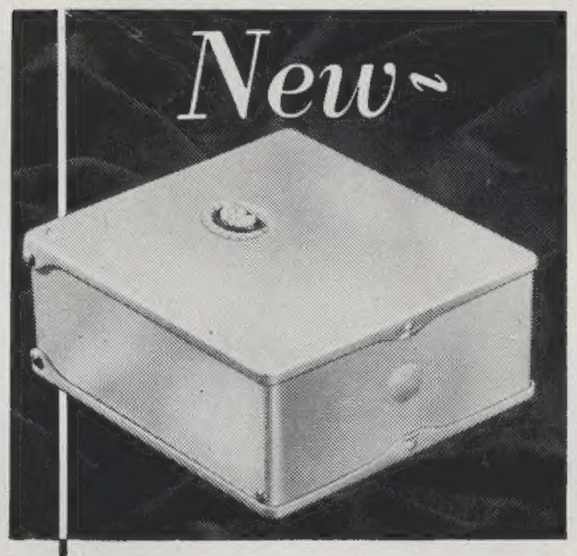
There's a lighter-than-colour idea across the late-day and evening scene. Brocades, light-struck, silvery-white, gold-white. Capri and Martini do several. And in the same white feeling is Bruno's short, glowing-white moire strapless evening dress, enfolded in a velvet-lined white moire stole. At Larry Aldrich, more fresh whiteness in a wholly white crêpe short evening sheath (he shows it under its own great red velvet and taffeta evening coat). At Ceil Chapman, a long white brocade dress with its own coat—white brocade lined with black velvet. Wilson Folmar of Ben Gam does a silver-encrusted white lace bodice for a white net, full-skirted long evening beauty. One of the most interesting of the new whites is by Joset Walker of David Goodstein: a white flannel dress with straight skirt, short sleeves, black lizard belt and buttons-down-the-back (you could wear the dress under a fur coat for day; unbutton it a way at the back, wear it for night-club evenings).

In every collection—without exception—the dinner-theatre suit, the velvet suit, in black, red, or sapphire blue, generally buttoned with brilliants or rhinestones. One, especially pretty, is from Hannah Troy, in (and wonderful for a tawny golden-blonde) taupe velvet with a willowy skirt.

When black appears, it is often double-black. Black taffeta and jet from Larry Aldrich, from Harvey Berin, and Adele Simpson. Black lace over black taffeta for a fascinating day-length evening *suit* from Paul Parnes. Another double-black is a dinner suit by Howard Greer in silk broché—now shimmering, now mat black. Black lace over black taffeta apron-dresses at Adele Simpson. Tina Leser's dinner-apron in beige-flicked black with a décolleté black sweater. From Herbert Sondheim, a black wool and velvet dress enfolded —for evening—in an apron of black lace. And apropos black lace itself is Adrian's black lace late-day coat over a black dress.

The theme of day-skirts is slimness somewhere (almost invariably slim through the hips). But not so, necessarily, of evening skirts. Some are full, some not. But one point—made again and again, is the dipping skirt. The day-length evening skirt, made long somewhere. From Fira Benenson, an enchanting red lace and red net evening dress dipping at the back. Black net, dipping at the back, at Capri. And from Irene, a series of day-length evening dresses, with a floor-length sash, some one point of length, somewhere.

And finally, there has been—and continues to be—a Spanish air in many good quarters of fashion. Adrian has it, in his ready-to-wear collection this year, in a very good, no-suggestion-of-castanets way. A touch of braid for the famous Adrian suits. Jackets with a slight matador cut. Ball fringe and braid for evening costumes. Some of the best hats have this same feeling. And from Tina Leser, at-home clothes with a slight Spanish bias; and a great, grandee's cape-coat for day in town.

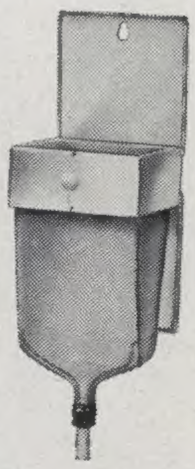


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PARIS COLLECTIONS

(Continued from page 122)

Important and individual. Grès's daytime décolletages: off-shoulder and filled with another colour, another stuff; on suits, dresses, coats. Schiaparelli's versatile use of side-buttoning. Balenciaga's subtle deviations on simple, figure-shape suits: his wishbone buttoning for example. Dior's cross-bound diaphragm; buckram-padded hips, on suits, on tunic coats; big coats opening over a buttoned inner panel. Balenciaga's billowing lines: huge late-day harem skirts in taffeta, puffing out under voluminous coats; rough coats on stiff linings with a pneumatic look of bulk and lightness.

Box jackets. At Molyneux, jackets lined in brilliance, sometimes with big patch pockets high under the arm; worn over narrow dresses or narrow skirts and waist-length jackets with taffeta blouses to match linings. Box jackets with curved closings, at Piguet; in all lengths, perhaps low-buttoning, perhaps barrel-round, at Dior. At Balenciaga, short barrel coats in pelted fabrics. At Rochas, straight, longish jackets buttoning below the waist.

A touch of fur—everywhere; and linings meant to be seen. Fur a major point of Fath's: in tiny necklace collars, big shoulder-wide collars; as jacket linings; as surprising cuffs, ribbon-tied or holding evening stoles. Piguet's bright blue shaggy lamb, as lining for a box jacket, as a muff. Bright red or blue astrakhan linings from Balmain. Much astrakhan binding at Molyneux . . . and jackets lined in bright cloth: black wool with yellow taffeta, or double-faced black and yellow wool. Brilliant red or blue taffeta linings for Dior; and fur muffs with everything. Pleated chiffon linings in great woollen coats by Fath. And fur bindings, fur collars, fur cuffs outstanding at Paquin, Lanvin, Manguin, Dessès, Balmain, Griffe.

The sleeveless daytime dress runs in and out of the collections. At Balenciaga; at Dior (who sticks to long sleeves or none); and at Piguet.

Emphasis on long evening dresses; not to the exclusion of shorter lengths, but important at all levels of formality. Schiaparelli shows narrow sheaths wound with scarfs. At Dessès, narrowness broken by tunics; at Dior, by side movement. Fath pares narrowness to a mermaid line, or masks it with a trailing panel. Balenciaga moves from sheaths crusted with unbelievable embroidery to ballooning silks. And in every collection are the inevitable, beautiful, sweeping ball dresses.

Colour fills late-day and evening designs. By day remains dim: black, brown, dark blue, grey, beige; often mixed murky shades; often lit with a brilliant tone—red, royal blue, yellow, and the greens: absinthe, emerald, olive.





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